Rasikavinoda

OF

Kamalākara Bhaṭṭa

(Sanskrit Text with English Translation, a Critical Introduction and Indices)

Dr. UMA DESHPANDE
Department of Sanskrit, Pali and Prakrit
Faculty of Arts, M. S. University
Baroda

SHALAKA PRAKASHAN
Andheri, BOMBAY - 400 058

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First Edition - 500, 1989

Published by :

Mrs. SAROJ R. DESAI
Shalaka Prakashan,
4/32, M. I. G. Colony,
J. P. Road, Andheri (West).

Price Rs. 75/–

Printed by :

Arvind N. Joglekar, 3-A Associates.
Vishwakarma Bhuvan, Kharivav,
BARODA - 390 001

श्रीगोकुलेश भगवन् प्रणमामि नित्यं
पुष्टिश्च ते परमभाग्यप्रदा जनानाम् ।
ग्रंथो ह्ययं रसिकमान्यसदिष्टदायी
श्रीगोकुलेशचरणे विनिवेदयामि ॥

— उमा देशपांडे

Dedicated to my Parents
Shri Yadavrao V. Dewaskar

and

Smt. Indumati Y. Dewaskar
Baroda : (Gujarat State)

FOREWORD

It gives me great pleasure to introduce to the academic world the present work : " *Rasikavinoda* of Kamalākara Bhaṭṭa " by Dr. Smt. Uma S. Deshpande, Reader in Sanskrit, Department of Sanskrit, Pali and Prakrit, Faculty of Arts, M. S. University of Baroda, Baroda.

" Sanskrit has had a continuous history of literary output from the most ancient times to this day. In this long process and rich varied growth Sanskrit has been developed by every part of the country "[1] and a study of the literary activities in the various branches of the ever-growing rich Sanskrit literature in the different regions of the sub-continent of India will help towards the building of a complete history of Sanskrit literature in India. Some of these works have come to light and many of them lie buried in the manuscript-libraries of India and abroad.

It is a happy sign that an increasing interest is being shown by scholars in the editing of works lying in manuscripts of different times and climes of the history of Sanskrit literature.

---

1. Raghavan V., " Foreword " to " *The Contribution of Kerala to Sanskrit Literature* " by K. Kunjunni Raja (Madras University Sanskrit Series No. 13, Madras University, Madras, 1958) p. VII.

It is in the aforesaid two contexts in general that Dr. Smt. Deshpande deserves hearty congratulations for selecting two hitherto unpublished dramas hailing from two different parts of India and belonging practically to the same period of time and of being practically of the same nature in theme for the doctoral thesis entitled " A Critical Study and Text of (i) *Rasikavinoda* of Kamalākara Bhaṭṭa and (ii) *Svānubhūtināṭaka* of Ananta Paṇḍita : Allegorical Plays preserved in manuscripts", which was accepted in 1983 A. D. by the M. S. University of Baroda, Baroda.

These aforesaid two plays are : (1) Kamalākara Bhaṭṭa's *Rasikavinoda* datable circa between late 17th century A. D. and early 18th century A. D. and (ii) Ananta Paṇḍita's *Svānubhūti* datable circa to the early 18th century A. D. The former belonged to *Kallolapurī* identified with Kalol, a town in the Panchmahal District of the Gujarat State, while the latter belonged to the great ancient city of learning viz. Vārāṇasī[2].

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2. Vide e. g. Solomon E. A., *Contribution of Gujarat to Sanskrit Literature*, First International Sanskrit Conference, Vol. I, Part I edited by V. Raghavan, 1975 pp. 137 ff; Shastri A.D. *Contribution of South Gujarat to Sanskrit*, ibid, pp 163 ff; Shah U. P., *Some less-known Non-Jain Sanskrit Writers from Gujarat ibid* pp 173 ff; Jani A. N., *Contribution of Gujarat to Sanskrit Literature* (20th century), *ibid* pp. 188 ff; Dave K. D. *Contribution of Gujarat to Sanskrit* : General, *ibid* pp. 179 ff; Sandesara B. J., *Contribtion of Jainism to Sanskrit Literature ibid* pp. 503 ff; Jani A. N. *Contribution of Baroda to Sanskrit Literature* (in Gujarati). Niṣṭhā

In the present book Dr. Smt. Deshpande has edited the *Rasikavinoda* on the basis of the codex unicum deposited in the Oriental Institute, M. S. University of Baroda, Baroda; while she edited another play viz. the *Svānubhūti* (to be published separately) in the said doctorate thesis on the basis of the two manuscripts, one of them belonging to the Oriental Institute, Baroda and second one belonging to the Pothikhana of the Maharaja Sawai Mansingh Museum, Jaipur.

In addition to editing the text of the play, she has given the English translation, which was kept in abeyance in the thesis on account of the exigencies of time and a two – chapter introduction wherein she discusses ably the problems regarding the author, viz. the life, date and works, characters in the play, literary and linguistic peculiarities of the play, Gokulnāthajī and his philosophy and Historical events related with Gokulanāthajī in the play.[3]

Magazine of Sheth Motilal Nyalchand Science College and Shri and Smt. Punamchand Karamchand Kotawala Arts College, Patan, North Gujarat, Vol. 14, No. 13, March 1973, pp. 37 ff; for the contribution of Vārāṇasī vide e. g. Shastri Batuknath, Shukla Badarinath, *Contribution of Vārāṇasī to Sanskrit, ibid*, pp. 486, ff; Misra Adya Prasad, *Contribution of Uttar Pradesh to Sanskrit, ibid* pp. 490 ff; Altekar A. S. *History of Benaras* pp. 38 ff; *Benaras : Past and present*, Appendix 1, pp. 70 ff: Moti Chandra, *Kāśikā Itihāsa*, Bombay, 1962, pp. 409 ff; Upadhyaya Baladeva, *Kāśikī Pāṇḍitya – paramparā.*

3. For details about Gokulanāthajī *vide* the unpublished thesis : "*S'rī–Gokulanāthajī's Contribution to S'uddhādvaita Vedānta*" by R. H. Gandhi, accepted by the M. S. University of Baroda.

The Section entitled "Finale" deals with some concluding remarks. At the end there are two useful appendices viz., 1. General Index and 2. Verse-Index.

One of the distinguishing features of this work is the Sanskrit *chāyā* of the Prakrit passages in the play given by the author for the first time.

I hope that the present publication, which adds to the published dramatic literature in general and the regional contributions also, will be warmly received by scholars.

Let me close this "foreword" with my congratulations to Dr. Smt Deshpande for this commendable piece of research prepared meticulously.

S. G. KANTAWALA
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Department of Sanskrit, Pali and Prakrit
Dean, Faculty of Arts
&
Ex-Director, Oriental Institute,
M. S. University of Baroda.

Chaitra Śukla Pratipadā (V.S. 2045)
30 March 1989,
BARODA.

PREFACE

Kamalākara Bhaṭṭa's play - *Rasikavinoda*, preserved in manuscript at the Oriental Institute, M. S. University of Baroda was taken up by me for the Ph. D. Thesis alongwith another play called '*Svānūbhūti* written by Ananta Paṇḍita.

In the following pages the text of *Rasikavinoda* is critically edited for the first time. It is translated into English and prefixed by my critical and comprehensive study.

Kamālakara Bhaṭṭa in his *Rasikavinoda* refers tacitly to some of the main teachings and events in the life of Śrī Gokulanāthajī, grandson of Śrī Vallabhācārya, the propounder of *Śuddhādvaita Vedānta*. Mainly through the mockery of a skinflint, he not only promulgates ethical and moral values of human life but also glorifies the superb qualities and merits of great human beings exemplified by some of the devotees of Gokulanāthajī, mentioned in the play.

Rasikavinoda being the only manuscript, (codex unicum) the erroneous readings are corrected in circular brackets with bold lines, the superfluous letters from the manuscript are enclosed in square brackets and the lacunae are properly filled up. The photocopies of the first and the last folios of the manuscript are incorporated in this book to illustrate the script used in the manuscript.

I take this opportunity to express my deep gratitude to my most revered guide Mm. Prof. Dr. S. G. Kantawala, Professor and Ex-Head, Department of Sanskrit, Pali and Prakrit, Dean Faculty of Arts, M. S. University, Baroda, and Ex-Director, Oriental Institute, Baroda, for his inspiring guidance and help for my Ph.D. Thesis and for writing an excellent, encouraging Foreword to this book.

I am also thankful to Shri J. P. Thakar, Ex-Director, Oriental Institute, Baroda and Dr. K. R. Chandra, Head, Deptt. of Prakrit–Pali, Gujarat University, Ahmedabad for helping me in rendering Prakrit passages into Sanskrit.

I am grateful to Dr. R. H. Gandhi of Anand, for furnishing me some significant information and references about Gokulanāthajī. I am also thankful to Shri Pravinbhai Patni and the elderly members of his family at Baroda for informing me in detail about their predecessors, the staunch devotees of Gokulanāthajī.

I am extremely grateful to Professor R. N. Mehta, Ex-Head, Department of English, Faculty of Arts, M. S. University of Baroda, for going through the script and making the necessary suggestions and corrections.

I also heartily thank my father Shri Y. V. Dewaskar for guiding and helping me in writing the critical text and translation of the play.

I am grateful to the authorities of the Oriential Institute, Baroda for lending me the manuscript of

the play. I also express my deep sense of gratitude to the authorities of the M. S. University of Baroda for sanctioning me the partial grant for the publication of my Ph. D. thesis.

Finally, I thank Smt. Saroj R. Desai and Shri Narayanrao Surve of Shalaka Prakashan, Bombay who readily agreed to publish this book.

I am as well thankful to Shri Arvind N. Joglekar of 3-A Associates, Baroda for printing this book. There are some printing mistakes in the book for which I request the readers to bear with me.

I shall welcome any critical suggestion and advice for improvement and be glad to utilize the same in the next edition of this book.

UMA DESHPANDE
14th May 1989

" Ishavasyam "
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BARODA - 390 001.

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LIST OF ABBREVIATIONS

Bh. P.	=	Bhāgavata – Purāṇa
BP	=	Bhāvaprakāśana of Śāradātanaya
Br. U	=	Bṛhadāraṇyaka – Upaniṣad
CU	=	Chāndogya – Upaniṣad
DR	=	Daśarūpaka of Dhanañjaya
Īśa U	=	Īśāvāsya – Upaniṣad
Jābāla U	=	Jābāla – Upaniṣad
Kauṣī U	=	Kauṣītakī – Upaniṣad
Kena U	=	Kena – Upaniṣad
KP	=	Kāvyaprakāśa of Mammaṭa
Kṛṣṇa YV	=	Kṛṣṇa – Yajurveda
KU	=	Kaṭha – Upaniṣad
Maitrā U	=	Maitrāyaṇī – Upaniṣad
MU	=	Muṇḍaka – Upaniṣad
NLRK	=	Nāṭakalakṣaṇaratnakośa of Sāgaranandī
NS	=	Nāṭyaśāstra of Bharatamuni
RV	=	Ṛgveda
SD	=	Sāhityadarpaṇa of Viśvanātha
ŚU	=	Śvetāśvatara – Upaniṣad
TU	=	Taittirīya – Upaniṣad.

ERRATA

(Introductory Chapters)

Page No.	Line No.	Incorrect	Correct
9	17	Viśvāsagnāta	Viśvāsaghāta
9	21	Satakara	Satkāra
9	28	Tuṣṭāthana	Tuṣṭānana
11	08	lapōḍābja	lapoḍābja
11	26	abods	abode
14	14	Bhsharmā	Beśarmā
14	16	Be–shaura	Beśaura
14	23	obove	above
16	04	beutiful	beautiful
17	18	felloship	fellowship
17	23	scourage	scourge
24	26	fulfill	fulfil
30	24	Bethaka	Beṭhaka
36	24	geneological	genealogical

(Text & Translation)

Page No.	Line No.	Incorrect	Correct
34	11	अदातृणां	अदातॄणां
36	13	शिप्टः	शिप्टः
37	19	fulfiling	fulfilling
59	10	clossed	closed
65	17	Thanking	Thinking
69	07	sovereignity	sovereignty
70	01	विश्वासघात	विश्वासघातः
72	05	अदतृागुणः	अदातृगुणः
75	21	thay	they
77	08	(at all)	at all

CHAPTER I

The Author and his play

1 The Author

The author of the present play Kamalākara Bhaṭṭa, like most of the Sanskrit writers is totally reticent about himself. In the prologue to his *Rasikavinoda* he tells nothing about himself, not even his name. Perhaps he thought he was quite wellknown in his days and did not feel the necessity of giving any details about himself.

Based on the present play, however some details regarding the personal information of the playwright are gleaned together as follows :–

Kamalākara Bhaṭṭa of Kallolapurī (most probably Kalol in the Panchamahal District in Gujarat) was a true Vaiṣṇava. He had an ardent, unflinching devotion to Gokulanāthajī who according to him, being the only saviour of the people, had taken birth on the earth to confer His divine grace on the people (II.15). He was a keen observer of the characteristic features and nature of the people belonging to the various strata of the society, like beggars, hunters, gamblers, warriors and statesmen in the court of a king as well as wealthy and noble people engrossed in the well-being of the learned and the depressed (I.6, 8, 9, II.2, 3, 4, 5, 13, 22, 24, 27, 31, 35).

Fixing the date of the playwright is a vexed problem since he has neither furnished his biographical account nor has he mentioned the name of his ancestors, not even the name of his father. Under these circumstances the approximate date of Kamalākara Bhaṭṭa is fixed on the basis of the reference to Dādā Nārāyaṇajī and his descendants in the play in the following way:

In V. S. 1646 when Śrī–Gokulanāthajī came to Gujarat and when Dādā Nārāyaṇajī (expired in V. S. 1688) went to see Him along with his first son Trikambhāi, it is said that the latter was quite young and had not come of age (vide. *Gujarat–Prasaṅga–* XII.53).

Assuming the practice of early marriages in those days, we can arrive at the approximate birth-date of Rasikadāsa and Bhagavaddāsa, the patrons of the playwright, in the following way :–

Dādā Nārāyaṇajī

- *Trikambhai V. S. 1634
- *Keśavaji-bhai V. S. 1636
- *Venibhai V. S. 1638
- Sundarbhai V. S. 1640
    - *Hirabāī
    - Kṛṣṇadāsa V. S. 1662
        - Jagajjivandāsa V. S. 1682
            - Rasika-dāsa V.S. 1702
            - Bhagavān-dāsa V.S. 1704 alias (Bhagvaddāsa)
            - *Param-ānanda
            - Puruṣo-ttama
            - Gopāl-dāsa
            - *Dayāla-dāsa
            - a daughter
    - *Vanamālidāsa
- *Gokulbhai V. S. 1642

* Not mentioned in the play.

Kamalākara Bhaṭṭa appears to be a contemporary of Rasikadāsa and Bhagavaddāsa whose virtuous conduct he has elaborated in detail and some ancestors of whom are mentioned by him.

Assuming the period between the middle of the seventeenth century (V. S. 1704–56=1648 A.D.) and the (slightly) late eighteenth century as the life-span of Rasikadāsa and Bhagavaddāsa, Kamalākara Bhaṭṭa, their protege can be said to have flourished in the late seventeenth and early eighteenth century A.D.

It is significant to note that in the colophon of the final Act, the year V. S. 1767 (= C. 1711 A. D.) presumably of copying the original text of the play is mentioned, which indicates that the copying was done during the life-time of Kamalākara Bhaṭṭa.

2 *His Works and Scholarship*

The *Rasikavinoda* is the only work of Kamalākara Bhaṭṭa that has come down to us. Neither in the catalogus catalogorum edited by Aufrecht nor again in the New catalogus catalogorum edited by Dr. V. Raghavan and Dr. Kunjunni Raja is there any reference either ro Kamalākara Bhaṭṭa, the author of *Rasikavinoda* or any other work by him.

Kamalākara Bhaṭṭa was a well read person conversant not only with belles-letters but also with some scientific works. Apart from Sanskrit, he was well acquainted with several other languages like Prakrit, Gujarati Persian, Arabic etc The very fact that he

has in his play used a variety of short and long metres and various figures of speech bears ample testimony to his knowledge of Sanskrit prosody and poetics.

That he had studied dramaturgy and acquired proficiency in it can be seen from the way in which he has succeeded in shaping an interesting play out of the rather sordid and crude material that he could gather from the sources – historical as well as philosophical. Our author must have studied some allegorical plays like *Prabodhacandrodaya* in order to compose his own play of a similar type.

The playwright referring to several philosophical and ethical concepts must have studied the ancient sacred texts like the *Ṛgveda,* the *Bhagavadgītā, Bhāgavata–Purāṇa,* the *Bhaktisūtras* of Nārada and Śāṇḍilya and the works of Vallabhācārya, Viṭṭhaleśa and Gokulanāthajī whose teachings form the principal source of the present play. The reference to *mahādānas,* the fourteen gems and the poison churned out from the ocean suggest his acquaintance with the Epics and *Purāṇas* and their mythology. The description of warfare and the mention of espionage show that Kamalākara Bhaṭṭa must have studied works on *Rājanīti* i. e. the texts on ancient polity; and since he refers to *"abhiṣeka"* and *"vāstu",* he must have knowledge of some of the relevant texts of *Dharmaśāstra.*

Thus Kamalākara Bhaṭṭa was an erudite person, well versed not only in the science of dramaturgy but also in other branches of knowledge.

3 The Play Rasikavinoda and its Plot

The only available manuscript (codex unicum) of this rare play (*Rasikavinoda*) which is not yet published, has been preserved in the Oriental Institute, M. S. University of Baroda, Baroda. There are 29 folios and about 300 *granthas*. The size of this paper ms. is 21x11.5 cms. containing 7 to 8 lines (on each side of the folio) having 18 to 20 letters in each line.

There are some lacunae, a number of scribal errors and some orthographical peculiarities in the manuscript. Moreover, it does not contain the Sanskrit rendering of the Prakrit passages occuring in the text.

The erroneous readings are corrected in circular brackets with bold lines; the superfluous letters from the manuscript are enclosed in square brackets and the lacunae are properly filled up.

4 The title of the Play

The title *Rasikavinoda* can be interpreted in the following ways :

1 *Rasikasya Vinodah – Rasikavinodah*

   This word is then metaphorically identified with the drama on the basis of '*Pratipādya – Pratipādakabhāva*'

2 '*Rasikasya vinodah varṇyate yasmin tat*'— a case of *Vyadhikaraṇabahuvrīhi* compound.

3 *Rasikasya vinodah – tamadhikṛtya kṛte granthe* (Pāṇini IV. 3–87).

All these interpretations contain a common purport viz. the play aims at entertaining. delighting or pleasing a '*rasika*'. In the present context, however the word '*rasika*' signifies the following connotations intended by the playwright :

1 '*Rasika*' denotes generally a man of taste or appreciator of excellences. The title therefore implies that the play is meant for the diversion or amusement of such person i. e. a connoisseur who can appreciate the literary and dramatic excellence of the play to be staged.

2 Secondly, '*Rasika*' refers to the chief person named "Rasikadāsa" the patron of the playwright. In the prologue, the *Sūtradhāra* says that the play is to be staged at the instance of Rasikadāsa. The playwright therefore intends to delight and entertain his patron 'Rasikadāsa', through the composition of the play – 'Rasikavinoda'.

3 "*Rasika*" also refers to Gokulanāthajī to whom the attribute '*rasika*' is frequently applied by His followers. Since Gokulanāthajī expounded and emphasized the '*Rasātmaka*' form of God through His works and teachings and since, therefore, it is believed that the Highest Lord took birth in this world in the form of Gokulanāthajī to propagate the path of love (*rasamārga* or *snehamārga*), He is repeatedly described as

endowed with divine bilss (*rasa*) by the followers, authors and poets writing about Him.

The present play *Rasikavinoda* was probably intended as an humble offering to Gokulanāthajī – a repository of the divine bliss by His devotee - Kamalākara Bhaṭṭa, the author of the play.

Since this play aims at the inculcation of the superb virtues particularly taught by Gokulanāthajī, this last explanation of the title of the play is preferable to the earlier two.

5 *Type of the play*

Kamalākara Bhaṭṭa has designated his play *Rāsikavinoda* as a ' *Troṭaka* ' in the colophon of each Act of the play.

The *Toṭaka* or *Troṭaka* is a form of *nāṭaka*' [1], but it has its own special features as stated in some of the dramaturgical texts as follows :–

According to the author of NLRK[2] a *Toṭaka* consists of the combination of divine and mortal beings as well as the *Vidūṣaka* in each and every Act. This definition is corroborated by citing the similar views of Nakhakuṭṭa and Bādarāyaṇa.

Śāradātanaya[3], the author of *Bhāvaprakāśana* quotes the opinion of Harṣa according to whom a combina-

1. *Toṭakam nāṭakasya iva prabhedah* – NLRK P. 262.
2. NLRK, P. 262.
3. BP–(GOS) P. 238.

tion of the divine and mortal beings and the acts devoid of *Vidūṣaka* – these two are the essential features of *Toṭaka*, a variety of *nāṭaka*. It is further stated by Śāradātanaya that a *Toṭaka*, having a congregation of divine and mortal characters contains five, seven, eight or nine Acts in which the presence of *Vidūṣaka* is not absolutely essential.

Viśvanātha[1] defines *Troṭaka* as comprising five, seven, eight or nine acts, containing a combination of divine and mortal beings and having a *Vidūṣaka* in each of its acts. He further observes that owing to the presence of the *Vidūṣaka* in each act, the principal rasa in *Troṭaka* is *Śṛṅgāra*.

Thus these dramaturgists agree about the combination of the divine and mortal beings in a *Troṭaka* and the number of Acts (five to nine) in it. But about the presence of the *Vidūṣaka* there is a difference in opinions.

While the authors of NLRK and SD enjoin the presence of the *Vidūṣaka* in each act, Śāradātanaya, the author of BP, referring to the opinion of Harṣa, states that the acts of a *Troṭaka* may be devoid of the *Vidūṣaka*.

The present play *Rasikavinoda* contains a combination of the divine beings like the emissaries of God (*devānucarau*), *Brahmā*, the Creator and the Gods themselves as well as mortal beings like Brahmin-chaps, gamblers and Adātṛguṇa. The play consists of

1. SD, VI. 273.

five acts. The *Vidūṣaka* is totally absent in the play. It is therefore evident that the playwright follows the criterion of the *Troṭaka* as laid down by Śāradātanaya in his *BP*, according to whom the presence of the *Vidūṣaka* is not absolutely necessary in this genre of the *Uparūpaka.*

6 The Plot of the play and the main Characters.

In the prologue the stage–manager informs us that he has been asked by Rasikadāsa and Bhagavaddāsa to enact the drama *Rasikavinoda* and just at the moment he hears a noise behind the curtain. It is Akīrti, Adātṛguṇa's wife, who has been banished by Rasikadāsa. In the main scene Akīrti says to Adātṛguṇa that her heart trembles having heard merely the name of Rasikadāsa. Adātṛguṇa tells her that not only both of them but others also viz. Viśvāsagnāta, Śaṭha, Dambha, Kṛtaghna, Jāḍya, Dhikkāra, Pāpa, Mala, Vañcana and Fadyakāra are driven away by Rasikadāsa. He congratulates Satya, Dharma, Dhairya, Dayā, Dama, Harṣa, Upakāra, Vinaya, Viveka, Vicakṣaṇatā and Satākara for getting an abode in Rasikadāsa, he then resolves to find out a secure place of residence for himself.

But neither the foresters, not the hunters nor again the fishermen favour his request for shelter. He finally decides to please the Gods by practising penance. (Act I). In the second act the two emissaries of the Gods, Padmāsya and Tuṣṭāthana, glorify the following devotees or Śrī Gokulnāthajī.

Amātya (His proper name is not given).

|

Rāmjit

|

Nārāyaṇa

|

Sundaradāsa

|

Śrīkṛṣṇadāsa

|

Jagajjīvandāsa

|

Rasikadāsa	Bhagavān (alias Bhagavaddāsa)	Dayāladāsa

Except Puruṣottama, Rasikadāsa and Bhagavān alias Bhagavaddāsa and all their ancestors were celebrated great philanthropists endowed with various commendable virtues as well as unflinching total dedication to Śrī Gokulanāthajī. Like poison coming out from the ocean, Puruṣottama was born in this renowned family of Jagajjīvana. Having all evils and vices, he kept himself busy in deceiving and quarrelling with others. He is the foremost among those who having amassed a great deal of wealth would not give anything to others (Act II).

Adātṛguṇa who has so far ransacked the whole earth in search of shelter now implores the Gods for the same.

In order to get an abode for Adātṛguṇa the Gods praise Brahmā who eulogizes Rasikadāsa endowed with the virtues par excellence and blesses him for

having driven away Adātṛguṇa. Brahmā, therefore, feels anxious when approached by the Gods with a request to provide a shelter to Adātṛguṇa. At that moment Tuṣṭānana enters and reminds Brahmā of Puruṣottama – the only skinflint on the earth.

Brahmā then remembers that the one (i. e. Puruṣottama) born in the family of Kṛṣṇadāsa like a *lapōḍābja*, (an inferior type of conch) coming out of the ocean is the right place of residence for Adātṛguṇa (Act III). The two Brahmins describe and commend vividly and graphically the philanthropic nature and deeds of Rasikadāsa and his younger brother Bhagavaddāsa.

One of them also depicts Puruṣottama who undergoes radical mental and physical change at the time of giving alms to others.

Then there is a scene of gamblers wherein the cunning, treacherous and crafty nature of the gamblers is presented.

A noise behind the curtain instructs the people to guard the treasury, to give alms to the beggars and to preserve the costly clothes since Adātṛguṇa is arriving there to stay in Puruṣottama. (Act IV).

Adātṛguṇa along with his wife Apakīrti and all his followers like Fanda, Fela, Dhikkāra and Fadyakāra etc. feel delighted for having secured an abods in Puruṣottama where there is no trace of gift and glory even in dream.

Adātṛguṇa assigns various duties to his followers, e. g. Dhikkāra and Fadyakāra are asked to act as doorkeepers. Apakīrti is asked to work in the kitchen and her brother Apayaśa is to help her as her assistant in the task. Pāpa is asked by Adātṛguṇa to protect the treasury. Duṣṭa, assisted by Nindā, Apavāda and Bakhīla is assigned the post of the minister of Adātṛguṇa.

Finally at the behest of Adātṛguṇa, all his companions take a pledge not to leave the abode of Puruṣottama even in the next thousands of births to follow (Act V).

Naturally, therefore, instead of quitting finally, all of them i. e. Adātṛguṇa and his followers, remain and stay there in Puruṣottama. There is no usual *Bharatavākya* nor the stage - direction, '*Iti sarve niṣkrāntāh*' but here we have - '*Iti sarve sthitāh*' which marks a deviation from the standard closing part of a drama.

7. Literary peculiarities in the play

1) Vernacular influence : The playwright being a resident of Gujarat has used some colloquial phrases and expressions in the play e. g. (a) In Act III there is an expression "*asmatpārśvam na muñcati*" which is equivalent to Gujarati '*amari piṭha chhodato nathī*' i. e. *amārī pīṭha pāchhaḷa paḍyo chhe*'.

(b) The phrase '*idānim tu tvayā dṛṣṭum api na śakyate*' in Act IV is an echo of '*havè to tanè jovā paṇa nahi maḷe*'. in Gujarati.

2) *Use of non-Sanskrit words*

The playwright has used two kinds of non-Sanskrit words: (a) The indigenous vocables which are borrowed from Gujarati language, probably the mother tongue of the playwright and most of which can be traced back to Sanskrit the root-source of Indo-Aryan languages of India.

The following are the words with their meaning and their possible origin in Sanskrit found in the play.

Word	*Its meaning*	*Act wherein it occurs*
Lāta	kick *(lattā)*	Act II
Alachha	poverty *(alakśmī)*	Act V
Kūḍa	deceit (*kūṭa*)	Act V
Jaṭa	stubborn (*jaṭa*)	Act V
Sūma	a miser (*śūnya)*	Act V
Vevalā	a wiseacre (*vaikalya*)	Act V
Apavāda	blame (*apavāda*)	Act V

The last vocable furnishes an example of semantic transference.

Cāḍī = babbling – Act V

Although this word cannot be traced to Sanskrit it is used in Marathi as *cahāḍī* having the same meaning.

Lapoḍa = dunce – Act II

Lapoḍābja = dunce – Act III

This vocable is an example of hybrid Sanskrit

Illustrated as : *Lapoḍa* (Gujarati word)
+ *abja* (Sanskrit word)
= *Lapoḍābja*

Fadyakāra occuring in Act V is possibly coined from the Gujarati word *phiṭakāra* = contempt.

(b) Words borrowed from Persian and Arabic languages :

Persian words

Sāhah = wealthy person
Dagā = deceit
Fanda = conspiracy
Behayā = shameless
Bhsharmā = immodest
Be–akala = senseless
Be–shaura = ungrateful
Be–Pīra = atheist
Cugalī = slander

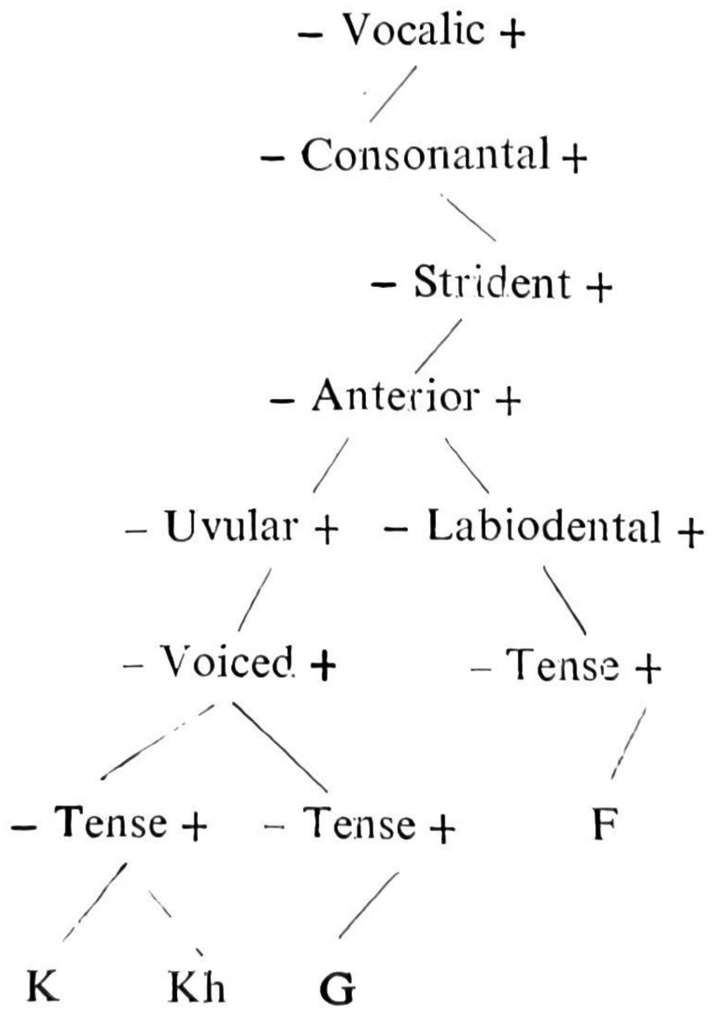
Arabic words

Fela = hypocrisy
Bakhīla = a skinflint

8 Linguistic Observaions

Some of the obove mentioned words contain the phonemes which though similar to those found in

some languages like Marathi or Gujarati in India, are articulated differently e. g. K, Kh, G as in Be-akala, Bakhīla, and Dagā are uvular in Persian and Arabic languages, and not velar. Similarly F in Fanda and Fela are labiodental and not labial. Thus these sounds can be phonetically analysed as follows :



9 *The poetry*

The poetry in the play on the whole is easy yet elegant, simple yet delightful. The judicious and apt use of the words full of graceful ideas, sweet and

sonorous sounds and the rhetorical skill reflected in the use of variety of metres and figures of speech make the diction and literary style of the play fluent, rhythmic. charming and beutiful.

Writing in the Vaidarbhī style, Kamalākara Bhaṭṭa wields a facile pen and possesses complete control over the language. Laboured, elaborate constructions and expressions are conspicuously absent in the play.

As discussed earlier, the playwright has used some non–Sanskrit words and phrases. *Joḍita* (II.36) is the verbal form borrowed from '*Joḍawu*' (to amass, gather) in Gujarati language. This non--Sanskrit word '*Joḍita*' gives a tinge of rusticity to the tenor of the Act II. Rightly, therefore, the poet justifies the use of the above mentioned word by saying that in the description of the rustic like Puruṣottama such *grāmya* form like '*joḍita*' appears appropriate as it is stated by Viśvanātha in SD[1].

10 *The Rasikavinoda : An Allegorical play*

Kamalākara Bhaṭṭa has tried to show through this play how a person, bereft of any inclination of offering to God, to the learned, the poor and the needy suffers a downfall and becomes a veritable respository of several vices and blemishes. Drawn on the background of the virtuous conduct of the devotees of Gokulanāthajī, the character of Adātṛguṇa

1 SD VII.21.

and his abode viz. Puruṣottama appears to be more ridiculous and scornful.

In this respect there is a striking similarity between the allegorical dramas like *Rasikavinoda* in Sanskrit and the Morality plays written in the thirteenth century onwards in the West. These Morality plays suppose an audience with a fair knowledge of a complex doctrine on the nature of God and of men's relation to Him. Moreover, " far from being merely ingenuous edification, the plays present concretely the ancient problem of the final outcome of man's conduct, of man's attempt to discover and do the right"[1]. The Morality play best known and most widely performed in modern times is '*Everyman*'[2] (translated from the Dutch c. 1500).

At God's command, Death comes to summon Everyman who finds himself deserted by all on whom he has depended, by Felloship, by Kindred, and by Goods. Only Good Deed is willing to accompany him on the great journey but Good Deed is too weak to rise off the ground. Good Deeds, however has a sister, Knowledge, who leads Everyman to confession, who gives him a scourage to mortifv his flesh. When Everyman scourges himself, Good Deads gains strength and rises up to accompany him. Discretion, Strength, Beauty and Five Wits join the company. As they near their destination the grave, one by one,

1 Ford Boris, "*The Age of Chaucer*", p. 187.

2 Williams Arnold, "*The Drama of Medieval England*" p. 160.

Discretion, Strength, Beauty and Five Wits leave Everyman. Knowledge is the last to go, and Everyman takes only Good Deed with him into the grave. An angel announces Everyman's salvation and in the epilogue the moral is proclaimed :

> " He that hath his account whole and sound
> High in the heaven he shall be crowned ".

As in Morality plays so in Allegorical plays like the *Rasikavinoda*, the central theme is based on indoctrinating and discussing some high moral values or the tenets of philosophy through allegorical represntation[1].

As a *dṛṣyakāvya,* which would be witnessed collectively, the drama was made the most appropriate medium by the playwright for the inculcation of moral conduct, propagation of the preachings of Gokulanāthajī and for integration of the Indian society in those days, when the fanatic Muslim iconoclasts ruled the country.

As a literary composition, the drama may not have much of poetical merit, it may have less of dramatic appeal and less of theatrical value, but as a composition aiming at awakening the conscience of the people and enlightening them on the spiritual and

1 "Morality play is a play allegorical in structure which has for its main object the teaching of some lesson for the guidance of life and in which the principal characters are personified abstractions or highly universalized types'." Mackenzie W. R. quoted by Wilson F. P. in "*The English Drama* 1485 to 1585" p. 47.

religious matters, its significance can not be underrated.

11 Sources of the play

The theme of this play is pure invention *(utpādya)*. The dramatist wants to indoctrinate and propagate on the one hand the ethical as well as spiritual values taught in the sacred scriptures especially the *Bhagavad-gītā, Bhāgavata–Purāṇa*, the *Sūtras* of Nārada and Śāṇḍilya as well as preached by Vallabhācārya and Gokulanāthajī; he also aims at on the other to condemn and that too more emphatically and poignantly man's niggardly, parsimonious attitude resulting in a den of vices responsible for the moral, ethical and spiritual downfall of a person. In order to achieve this object, the playwright has presented a caricature of a skinflint against the background of the pageantry of the virtuous and illustrious devotees of Gokulanāthajī.

Apart from attempting to awaken the conscience of the people through the audiovisual mode of composition, the playwright has also achieved another equally significant object which is twofold; viz. i) creating interest in the mind of the people about the teachings of the scriptures mentioned above, and of the great thinkers like Vallabhācārya and Gokulanāthajī; ii) facilitating their study which would otherwise become heavy and less interesting.

Thus this play based on the teachings of the scriptures and thinkers and having an aim which is

more multifarious and diverse than the theme itself, differs distinctly from other classical plays having a complex theme to be executed through several dramaturgical devices and techniques.

12 List of the Characters

Adātṛguṇa – Skinflint

Akīrti or Apakīrti – Ill–fame

Vanecaras – Foresters

Vyādhas – Hunters

Matsyajīvins – Fishermen

Padmāsya & Tuṣṭānana – Followers of the Gods.

Devas – Gods

Pitāmaha i. e. Brahmā – The creator – God

Sphurattviṣah & Viśadavācī – The Brahmin Chaps

Śūnyamukha, Nirnāsa, Anācaraṇa – Gamblers

Dhikkāra & Fadyakāra – Reproach

Fanda – Conspiracy

Fela – Hypocrisy

Apayaśa – Failure

Dagā – Deceit

Pākhaṇḍa – Hypocrisy

Asatya – Falsehood
Viśvāsaghāta – Treachery
Mitradroha – Treacherous friend
Adharma – Unrighteousness
Pāpa – Sin
Cāḍī & Cugalī – Babbling
Duṣṭa – Wicked

Characters mentioned

Rasikadāsa Bhagavaddāsa Dayāladāsa	Patrons of the playwright

Amātya – Minister

Rāmajit Nārāyaṇa Sundaradāsa Śrīkṛṣṇadāsa Jagajjīvana Puruṣottama	Descendants of Amātya

Tṛṣṇā – Passion
Lobha – Greed
Kūḍa – Fraud
Kapaṭa – Cheat
Kuṭilatā – Crookedness
Kṛtaghna – Ungratefulness

Vañcakatā – Rogue

Beśaura – Ungratefulness

Behayā – Shamelessness

Bepīra – Atheist

Sūma – Miser

Jaṭa – Stubborn

Alajjā – Shamelessness

Nīcasaṅga – Company of the low

Mala – Filth

Māndya – Dullness

Moha – Delusion

Mada – Arrogance

Śaṭha – Swindler

Daṁbha – Deceit

Jāḍya – Stupidity

Be-akala – Foolish

Adākṣiṇya – Ruthlessness

Beśarmā – Immodest

Daridra – Poverty

Abhāgya – Misfortune

Alachha – Poverty

Lolatā – Restlessness

Vevalā – Wiseacre

Nindā – Censure

Apavāda – Blame

Bakhīla – Skinflint

The family-relation of the above mentioned characters

Adātṛguṇa = Akīrti

Adharma = Alajjā

Akīrti — Apayaśa — Nīcasaṅga

△ = ○

Kṛtaghna — Viśvāsaghāta = Kuṭilatā

Kūḍa — Kapaṭa

Mitradroha = Vañcakatā

Beśaura — Behayā — Bepīra

△ = ○

Mada — Moha

Pāpa

Mala — Māndya

△ = ○

Cāḍī — Cugalī — Duṣṭa = Nindā

Abhāgya = Alachha

Daridra = Lolatā

Vevalo

Apart from Adātṛguṇa, no other character is delineated by the playwright since no one has any characteristic individuality nor any particular trait of personality e. g. Characters like Akīrti–Adātṛguṇa's wife, and his other companions merely obey his orders and perform the duties assigned to them; the emissaries of gods and the Brahmin chaps describe and narrate the virtues imbibed by Rasikadāsa and Bhagavaddāsa as well as their ancestors on the one hand and point out the miserly nature of Puruṣottama on the other; similarly the gods in their short appearance provide for the abode of Adātṛguṇa, depict his blameworthy characteristics and the gamblers likewise suggest the scornful and mean personality of Puruṣottama.

Adātṛguṇa : He is not only a miser with a niggardly attitude but a fool who is slow in understanding the advice of the gods. He is the most sinful and sinister being possessed of a malignant character. While he cares most for his parents, Tṛṣṇā and Lobha, he has no sense of gratitude to the gods who have provided him a shelter. He is wedded to Akīrti and surrounded by Apayaśa, Adharma, Pākhaṇḍa and a number of other mean vices with whom he revels and enjoys the abode of Puruṣottama. He knows the use of practice of penance to fulfill his selfish desire and to perform a religious rite like '*Vāstu*' with a view to ensure a safe and secure stay in a place of residence. His audacious and imprudent nature is reflected in approaching as well as entreating several people and finally the gods, and in gathering all the mean and

blameworthy vices abhorring the noble, superior virtues of human life.

13 Kamalākara Bhaṭṭa as a dramatist

In the galaxy of Sanskrit dramatists belonging particularly to the later period, Kamalākara Bhaṭṭa is a star of the second magnitude. In this present play he has neither shown the art and skill of plot–construction, the delineation of varied characterization nor the depiction of events and episodes to make the drama more spicy and appealing.

There is more of poetry than conversation and dialogue, making the play more appealing to the ear than to the eye. In other words this lyrical play has become more '*śravaṇīya*' than '*darśanīya*'.

The playwright has more of philosophical rather than social or political insight. There is virtually no plot, and action is consequently at a minimum in the play. It therefore lays its emphasis more on the heart and soul rather than on entertainment and humour.

This play written with the singular aim of upholding and propagating the spiritual and moral values of life, presupposes a particular audience having some of the attributes e. g. honesty, purity of mind and appreciative nature mentioned by Bharata[1].

If a Morality play in the West was the vehicle of popular instruction for the propagation of scriptural

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1 NS XXVII. 54–63

and theological doctrines, an Allegorical play like *Rasikavinoda* would equally serve the purpose of preserving and propagating some philosophical doctrines and moral values of human life. Moreover, if a play like '*Everyman*' is considered the most impressive of the early drama of this kind owing to its concentration upon the limited theme together with the dramatic aptness of the allegory, the sombre devotional treatment and the choice keeping of the diction[2], this play with its charming allegorical presentation and delightful literary diction may be acclaimed as one of the excellent allegorical plays.

While some of the supernatural characters like those in Act II applaud the excellent virtues, others like God and Brahmā, by providing a shelter to Adātṛguṇa, indicate that the vices headed by the niggardly attitude are fit to be totally shunned by an aspirant of spiritual progress.

The very name of the rake – Puruṣottama and the use of non–Sanskrit words in naming Adātṛguṇa's colleagues like Behayā, Bepīra, Cāḍī, Cugalī etc. would evoke laughter in the audience. The twisting of mythology in calling Puruṣottama a 'Lapoḍābja' as well as the unusual artistic stage-direction, –"*iti sarve sthitāh*" instead of the usual '*bharatavākya*' found at the close of a drama will certainly enhance the same effect of a hilarious frolic.

If a play like '*Mankind*' was played by a touring company of professionals in the West and if a

2 Wilson F. P., *The English Drama, 1485 – 1585*, P. 5

drama like '*Wisdom*' not aimed at a general audience but at a special one, probably well educated can be performed in a monastery, a convent of friars or a cathedral school[1], an allegorical play like *Rasikavinoda* containing the novelty of theme can very well be enacted in a temple, especially on the occasion of the popular, religious functions and festivals of the Vaiṣṇavas.

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1 cf. Williams Arnold, *The Drama of Medieval England* p. 157

CHAPTER II

Gokulanāthajī and his Philosophy

1 *Gokulanāthajī*

Gokulanāthajī, the grandson of Vallābhacārya and fourth son of Viṭṭhaleśa was born at Adel near Allahabad in V. S. 1608 (C. 1552 A. D.). He was properly initiated in the several scriptures particularly the literature teaching *Bhaktiyoga* e. g. *Bhagavadgītā*, *Bhāgavata-Purāṇa* and the works of his grandfather Vallabhacarya. Due to his amicable and impressive personality, versatile genius and an ability to give eloquent discourses, he had a large number of followers. In V.S. 1646 (C. 1590 A. D.) he visited a number of places in Gujarat, gave sermons and initiated many men and women into *Puṣṭimārga* irrespective of their class, caste and status. In V.S. 1677 (C. 1621 A. D.) he went to Kashmir to see and convince Emperor Jahangir of the significance of *Tilaka* and *Tulasīmālā* worn by the Vaiṣṇavas in those days. Gokulanāthajī passed away from this mortal world in V.S. 1697 (C. 1641 A. D.), having lived a long but purposeful life of a saint and a scholar. It is said that some of his disciples, unable to bear this irreparable loss, committed suicide and left this world to follow their Master.

2 *The Works of Gokulanāthajī*

Gokulanāthajī's works are found in two languages - *Sanskrit* and *Vrajabhāṣā*.

A. Sanskrit Works :

I. Original Works :

1) *Tilakanirṇaya*
2) *Vijñapti*
3) *Srī – Vallabhācāryabhaktānām nāmāvalī*

II. Commentaries on the following works of Vallabhācarya

1) *Yamunāṣṭaka*
2) *Siddhāntamuktāvalī*
3) *Puṣṭipravāhamaryādā*
4 *Siddhāntarahasya*
5) *Navaratna*
6) *Antahakaraṇaprabodha*
7) *Kṛṣṇāśraya*
8) *Catuhślokī*
9) *Bhaktivardhinī*
10) *Jalabheda*
11) *Sanyāsanirṇaya*
12) *Nirodhalakṣaṇa*
13) *Madhurāṣṭaka*
14) *Gāyatrībhāṣya*

III. (a) Commentaries on the two *mantras* – (i) eight syllabic *mantra* श्रीकृष्णः शरणं मम। and (ii) on

the *Gadyamantra* believed to have been given by Lord Kṛṣṇa to Vallabhācarya

सहस्रपरिवत्सरमितकालजातकृष्णवियोगजनिततापक्लेशानन्द-तिरोभावोऽहं भगवते कृष्णाय देहेन्द्रियप्राणान्तःकरणानि तद्धर्मांश्च दारागारपुत्राप्तवित्तेहापराणि आत्मना सह समर्पयामि, दासोऽहं, कृष्ण तवास्मि ।

(b) Commentaries on some verses of the *Bhāgavata – Purāṇa* and the ***Subodhinī*** – a commentary on the ***Bhāgavata – Purāṇa*** *written by Vallabhācārya.*

IV. Commentaries on the following works of Viṭṭhaleśa :

1) *Sarvottamastotra*
2) *Vallabhāṣṭaka*
3) *Astmatkulamniṣkalaṅkam*
4) *Gokulāṣṭaka*
5) *Guptarasa*

B Works in Vrajabhāṣā

(a) *1)* Stories of 84 *Vaiṣṇavas*
2) Stories of 252 *Vaiṣṇavas*
3) *Bhāvasindhu*
4) *Nijavārtā*
5) *Gharuvārtā*
6) *Bethaka caritra*
7) *Śrī - Mahāprabhujīkī – Prākaṭya – Vārtā*
8) *Śrī – Nāthajīkī - Prākaṭya – Vārtā*
9) *Śrī – Goswāmījīkī – Prākaṭya – Vārtā*

10) *Śrī - Gopināthajīkī - nija - Vārtā*
11) *Vanayātrā*

(b) *Bhāvanāsāhitya*

This is made up of small texts explaining the importance of worshipping and making offerings to God Kṛṣṇa in a proper way.

(c) *Vacanāmṛtasāhitya*

These are the oral precepts of Gokulanāthajī collected and compiled together by his followers. Being full of simple stories and anecdotes narrated in an interesting manner to emphasize and elucidate the significance of ethical and spiritual values, the *Vacanāmṛta* literature is very popular among the Vaiṣṇavas.

(d) Letters written to his devotees in Sanskrit and in Vrajabhāṣā and *Dohas*, *Padas* written in Vrajabhāṣā.

In these works mentioned above, Gokulanāthajī either pointed out the greatness of his grandfather Vallabhācārya as a saint and a preceptor or elucidated several doctrines of *Śuddhādvaita Vedānta* or explained the significance of the different proper modes of worshipping Lord Kṛṣṇa with absolute faith and devotion to Him. By means of anecdotes and allegories in works written in Vrajabhāṣā, he helped and guided especially the common, unlettered people interested in knowing the principles of *Puṣṭimārga* and in imbibing noble virtues and conduct befitting a Vaiṣṇava.

Seen from this point of view, Gokulanāthajī's contribution to Sanskrit and Vrajabhāṣā literature in general and to *Śuddhādvaita* philosophy in particular is very significant.

3. *References to the doctrines of Gokulanāthajī in the present play*

In II. 11. there is a reference to the characteristics of a Vaiṣṇava like abstention from betrayal, anger, passion, harshness, greed etc.

In II. 19. the author refers to the 24 *Vacanāmṛtas*. the principal teachings forming the *summum bonum* of the doctrines of Gokulanāthajī. Discussing the doctrines of *Puṣṭimārga* in nutshell they vividly explain the nature of the Supreme, the ideal conduct a Vaiṣṇava and the proper mode of worshipping God.

Their headings are as follows :

1. The nature of a *bhagavdīya* (a devotee of God) and the significance of *ananyāśraya* (single-minded devotion to God Kṛṣṇa alone)
2. A devotee should have compassion and should not indulge in violence.
3. The marks of Vaiṣṇava.
4. The nature of Wrath.
5. The duties of a Vaiṣṇava.
6. Performing worship without hypocrisy.
7. Neglecting the faults of others.
8. Behaviour with other devotees.

10. Mental worship of God (*mānasī sevā*)
11. The proper way of worshipping God.
12. The nature of God and significance of the Scriptures.
13. The duties of a devotee
14. The ideal conduct of a devotee.
15. The importance of devotion to God and the company of good people.
16. The importance of *darśana* and *japa* of God,
17. The merits to be imbibed by a devotee.
18. The nature of reproach.
19. The significance of the company of the devout people.
20. Contemplating and meditating on the form of the God.
21. The significance of *dīnatā* (servility).
22. Abstaining from speaking a lie and from hypocrisy.
23. The daily routine of Vaiṣṇavas.
24. Instructions regarding *Sevā* (worship).

The playwright commends these precepts of Gokula-nāthajī as explaining the very nature of the Supreme which is beyond the ken of mind and intelligence (II. 19).

4. *Some Historical Events in the life of Gokula-nāthajī*

i) The reference to the doctrine of *Ātmanivedana* taught by Gokulanāthajī :

In II. 16 there is a reference to Nārāyaṇa who was asked to do the work of *Ātmanivedana* by Gokulanāthajī.

Although *Ātmanivedana* or complete surrender to God was already taught by the *Bhagavadgītā* and *Bhāgavata-Purāṇa* and emphasized and practised by Vallabhācārya and Viṭṭhaleśa, Gokulanāthajī introduced some significant changes in the performance of *Ātmanivedana.*

According to Gokulanāthajī, God guides or accepts a devotee through another devotee or in a dream or during the devotee's state of meditation[1]. In his letter written to Yadupati, Gokulanāthajī refers to the different ways of initiating the people into the *Puṣṭimārga.* Gokluanāthjī thus allowed his disciples like Nārāyaṇa to initiate people and accepted them into the *Puṣṭimārga* in those days when travelling from one place to another was very difficult and strenuous.

ii) *Saptasadma* (II.17) : This has a reference to the incident of the seven houses of the seven sons of Viṭṭhaleśa getting separated from each other.

After settling in Gokula in V.S. 1622 (c. 1566 A.D.) Viṭṭhaleśa assigned a particular idol of the God (*Sevyasvarūpa*) to each of his sons in the following way[2] :

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1 Vide - Gokulanāthajī's commentary on '*Siddhāntarahasya* of *Vallabhācārya*'.

2 Vide - Gandhi M. L. ''*Śrī Gokuleśajīnu Jīvancaritra*', p. 248.

Name of the Son	Name of the *Sevyasvarūpa*
1. Giridharajī	1. Śrī – Mathuranāthajī
2. Govindarāyajī	2. Śrī – Viṭṭhaleśajī
3. Bālakṛṣṇajī	3. Śrī – Dwārakānāthajī
4. Gokulanāthajī	4. Śrī – Gokulanāthajī
5. Raghunāthajī	5. Śrī – Gokulacandramājī
6. Yadunāthajī	6. Śrī – Madanamohanjī
7. Ghanaśyāmajī	7. Śrī – Navanītapriyajī

After the demise of Viṭṭhaleśa in V.S. 1642 (c. 1586 A.D.) his eldest son Giridharajī did not like to live with all his brothers. He therefore proposed to get separated and to establish seven seats (*saptasadma*). Accordingly, in V.S. 1646 (c. 1590 A.D.) Gokulanāthajī set out from his brothers and instituted his own pontifical seat (*Beṭhaka*) and his own way of worshipping God. Gokulanāthajī, being the fourth son of Viṭṭhaleśa, the followers of Gokulanāthajī are called the followers of the 'fourth House'. Thus, although separated from his brothers, Gokulanāthajī had great respect and affection for his elder and younger brothers and he always strove to bring about glory and reputation to his illustrious conduct and noble works.

5. Gokulanāthajī's visit to Gujarat

In Act II of the play there is a reference to Gokulanāthajī's visit to Gujarat. He visited a number of places in Gujarat in V.S. 1646 (c. 1590 A.D.) and initiated many people in *Puṣṭimārga*. Among other

places, he visited Khambat where he initiated Dādā Nārāyaṇajī (II. 15). Later Gokulanāthajī also went to Bharuch, visited the residence of Dādā Nārāyaṇajī and authorized him for Ātmanivedana (II. 16, 17)

6. *Dādā Nārāyaṇajī and His Descendants*

Nārāyaṇa, who had been authorized to perform initiation and who composed some panegyrical prayers addressed to Gokulanāthajī, was the son of Rāmajit Shah who was equally devoted to Gokulanāthajī. Both Ramajit Shah and Nārāyaṇa are frequently mentioned in the biographical account of Gokulanāthaji[1].

The son of Nārāyaṇa viz. Sundaradāsa, also being a devotee of Gokulnāthajī, has composed some prayers *(Dhols)* addressed to the latter. These three viz. Rāmjit Shah, Nārāyaṇa and Sundaradās are described in the book – " *Śrī – Gokuleśanā ekaso baṣeṭha bhagavadīonā prasaṅgo* " which contains a detailed account of the close devotees of Gokulanāthajī.

The later descendants of Nārāyaṇa and Sundaradāsa viz. Kṛṣṇadāsa, Jagajjivana, Rasikadāsa and his younger brothers Bhagavaddāsa and Dayāladāsa were ardent devotees of Gokulnāthajī – a fact confirmed by the geneological record available with the descendant of Nārāyaṇa, named Mr. Pravinbhai

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1 Mithalal Mulji '*Śrī Gokuleśa – caritrāvagāhana*,
Part I pp 392, 412, 415,
Part II pp 225, 246, 260, 286, etc,

Patani and the elderly members of his family at present living in Baroda.

7. *Mythological References*

In II. 20 there is a reference to the 14 jewels coming out of the ocean and in the same Act later on, in the description of Puruṣottama, there is a mention of '*garala*' (poison) from the ocean.

As rightly pointed out by S. A. Dange[1], according to the *Mahābhārata* the gems number eight in all viz :

1) *Candramā*
2) *Lakṣmī*
3) *Surā*
4) *Uccaihśravas*
5) *Kaustubha*
6) *Dhanvantarī* (with the pitcher of *Amṛta*)
7) *Airāvata* and
8) *Kālakūṭa* (Mbh. XVI. 33–37).

The *Rāmāyaṇa* (I. 45.15) mentions only six, viz.

1) *Dhanvantarī*
2) The *Apsaras*
3) *Vāruṇī*
4) *Uccaihśravas*
5) *Kaustubha*
6) *Amṛta.*

1. Vide - Dange S. A. '*The Legends in the Mahābhārata*' p. 275.

Neither in the *Agni–Purāṇa* nor in the *Viṣṇu-purāṇa* nor again in the *Bhāgavata-Purāṇa* is there a reference to the 14 gems. But it is the *Skanda–Purāṇa* (V. 1.44) that mentions all the 14 gems which are alluded to by the playwright here.

Twisting of Mythology

There is an interesting example of the twisting of mythology in the epithet of Puruṣottama viz. *Lapoḍābja*. The word is a coined one (hybrid Sanskrit), containing two vocables (i) *Lapoḍa* = a Gujarati word meaning stupid, mean, low and (ii) *abja* = Sanskrit word meaning conch.

So, the whole word " *lapoḍābja* " primarily means a mean, low conch and secondarily worthless, foolish as an epithet applied to Puruṣottama. In Gujarati language actually there is a word " *lapoḍa–śaṅkha* " which refers to a person who is stupid and a blockhead.

Now when the playwright in Acts II and III compares Puruṣottama with '*lapoḍa*' or '*lapoḍābja*' from the ocean, he twists the mythological account of the gems particularly found in the *Skanda–Purāṇa* where-in V. 1.44 all the following 14 gems are enumerated :

1) Lakṣmī
2) Kaustubha
3) Pārijātaka
4) Dhanvantarī
5) Candramā

6) *Kāmadhenu*
7) *Airāvata*
8) *Saptamukha Aśva*
9) *Amṛta*
10) *Apsaras–Rambhā*
11) Bow called *Śārṅga*
12) *Śankha* named *Pāñcajanya*
13) *Mahāpadmanidhi*
14) *Halāhala*-poison.

Thus, while in the Purāṇic mythology, *Śankha* i. e. conch is said to be one of the gems aspired and churned out from the ocean by the gods, by being prefixed by the word '*lapoḍa*', it gets a new meaning at the hand of the playwright, obviously influenced by a similar colloquial word in Gujarati language.

Reference to the Purāṇic Idea

In the *Bhāgavatamāhātmya* (I. 45–48), *bhakti* (devotion) anthropomorphized as a young lady is described as full of dejection and despondency. The present playwright has borrowed this idea while depicting Tṛṣṇā in Act III, Adātṛguṇa's mother, grown old and emaciated, both due to being rendered homeless by the munificent and generous gifts distributed by the great philanthropists Rasikadāsa and Bhagavaddāsa, the patrons of the playwright.

8. *Gokulanāthajī's Contribution to the Pure Monism (Śuddhādvaita Vedānta) Propounded by Vallabhācārya*

Like Vallabhācārya, Gokulanāthajī believed and preached that the highest *Brahman* is in the form of God Kṛṣṇa who is pure, eternal, all-pervading and full of bliss. He is above *Akṣara*, beyond the ken of *Veda* and worldly speech. He is the *Prameya* (the only object to be known) who uplifts and allows in His divine sport some souls selected by His omniscient nature.

Brahman being *rasātmaka* (blissful), experiencing deep pangs of separation from the God is the only means of realizing bliss. Kṛṣṇa's consort Rādhā is not only His beloved but also *'Sakti* who becomes instrumental in leading some souls to the Supreme bliss of divine sport.

Gokulanāthajī is therefore called by his followers, the propagator of the '*rasamārga*' the path of Divine Bliss. As regards the devotee's life, Gokulanāthajī following Vallabhācārya, opined that the world is the form of the God and so a devotee should perform his duty with equanimity. He should not be unjust to anyone but be generous and merciful to all beings. He emphasized that our life is regulated by Divine Force and so we should not feel miserable for any loss or failure. Moreover a devotee should not ask for anything from the God lest it should cause discomfort to Him. Gokulanāthajī further opines that unless one has engaged all the senses and mental propensities in the worship of God, one's family is not spotless; selfsurrender (*ātmanivedana*) is imperative for all the Vaiṣṇavas.

In this connection it should be noted here that Gokulanāthajī admits of different ways through which the God can teach or guide or accept a devotee. According to him, the God can teach or guide or accept a devotee through another devotee in dream or during the devotee's state of meditation.

9. *Importance of Gokulanāthajī's work*

Gokulanāthajī wrote mainly in Sanskrit his commenteries on the works of Vallabhācārya and Viṭṭhaleśa which clearly explained the religious, spiritual and ethical principles of *Śuddhādvaita-Vedānta,* already taught by Vallabhācārya. Gokulanāthajī attached spiritual significance to the materials used in the God's worship and rituals. Vallabhācārya propounded the doctrine of grace and instituted the school of Pure Monism which was magnificently developed by his son Viṭṭhaleśa through his writings and teachings. Gokulanāthajī followed the footsteps of his father and protected and consolidated the ancestral edifice. He clearly explained the esoteric significance of the *Śuddhādvaita-Vedānta*. It is mainly due to him that the Vaiṣṇavism was protected, propagated and popularized during the agnostic, iconoclastic Muslim rule in India.

His sermons and teachings in the Vraja language were immensely useful to his followers who could

not understand similar works in Sanskrit language. He preached the philosophical doctrines in popular, colloquial tongue using ample illustrations, anecdotes and allegories so that the religious principles could be well inculcated in the minds of his less educated followers. His religious discourses brought home to the devotees the spiritual and ethical principles of rituals and ceremonies to be performed by them. Gokulanāthajī always emphasized that one should be in contact with the true devotees of God as they are the protectors of the path of *Bhakti*. He asked his followers to worship God Kṛṣṇa and ponder over His divine sports – *Rāsakrīḍā* as described beautifully in the *Bhāgavata–Purāṇa*. He maintained that even if a devotee has no real knowledge of the God, if he has unflinching, pure love for Him, He really gets pleased and gratified. A devotee has to merge his will into God's will and depend on His divine grace. Gokulanāthajī thus preached and practised the path of Pure *Puṣṭi*–divine grace as advocated by his grandfather, Vallabhācārya.

He carried further the work of his father and grandfather and promulgated and propagated the *Puṣṭimārga* all through his life. So outstanding and impressive were his personality and preaching that he has not only been considered the third great leader after Vallabhācārya and Viṭṭhaleśa but also the only true successor of his great father. Some of his followers began to look upon him as the Highest God and depicted him as such in their works. For

example, *Mahāvadāsa* goes to the extent of equating *Gokulanāthajī* with God Kṛṣṇa Himself[1].

Similar glorificatory songs praising the greatness and divinity of Gokulanāthajī are composed in Sanskrit by his followers like Harirāyajī, Gokuladāsa, Kṛṣṇarāya, Kalyāṇa Bhaṭṭa and in Vraja language by Gopāladāsa Vyārāvāla, Dādā Nārāyaṇadāsa, Jagjjīvanbhāi, Mohanbhāi, Vallabhadāsa, Sundarabhāi, Madhusūdana Bhaṭṭa, Mādhavajī Bhaṭṭa etc.

10. The Finale

Based on the motif of edification contained in the *Nāṭyaśāstra*[2], the present play '*Rasikavinoda*' has been written by Kamalākara Bhaṭṭa in order to enunciate and propagate various philosophical tenets on the one hand and to inculcate moral and spiritual values of life on the other. Just as Karṇapūra has discussed the teachings of Caitanya in his *Caitanya-candrodaya*, likewise Kamalākara Bhaṭṭa has tacitly alluded to the teachings and some important events in the life of Gokulanāthajī. The ascendancy of verses over the dialogues and speeches makes the play more of a dramatic literary composition than

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1. *Yo nandagehe Vrajasundarīṇām Kāmāvatāro nayanābhirāmah* ।
Śikyasthadadhyādikacaura eva śrī-Vallabho'yam ramate Vraje sah ॥

— Vallabhagītā, Canto V

and *Bhaja Viṭṭhalabālam Gokulapālam Rasikarasālam dehadharam etc.*

—*Bāla–Līlāṣṭakam* by *Haridāsa.*

2. NS. I. 108–116.

(one) of stagecraft. There is more of poetry than the conversation and dialogue, making the play more appealing to the ear than to the eye. In other words the play *Rasikavinoda* has become more ' *Śravaṇīya* ' than ' *Darśanīya.* '

There is virtually no plot, and action is consequently at the minimum in the play. It, therefore, lays its emphasis more on the heart and soul rather than on entertainment and humour.

This play written with the singular aim of upholding and propagating the spiritual and moral values of life, presupposes a particular type of audience mentioned by Bharata[1]. Especially to those spectators inclined towards inculcation of virtues and interested in the philosophical doctrines put forth by Gokulanāthajī, the drama would be a source of instruction and entertainment. Like the ' Cycle Plays ' or ' Morality Plays ' in the West, serving as vehicles of popular instruction for the propagation of spiritual and theological doctrines, an 'Allegorical play ' like *Rasikavinoda* would equally serve the purpose of preserving and propagating some philosophical doctrines and moral values of human life. Moreover if the 'Cycle plays' and 'Morality plays' were played and performed in a monastery or a cathedral school in England in the medieval era, the ' Allegorical play ' like *Rasikavinoda* containing the novelty of theme and expression could very well be enacted in a temple especially on the occasion of the popular religious functions and festivals of the Indians.

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1. NS. XXVII. 54–63.

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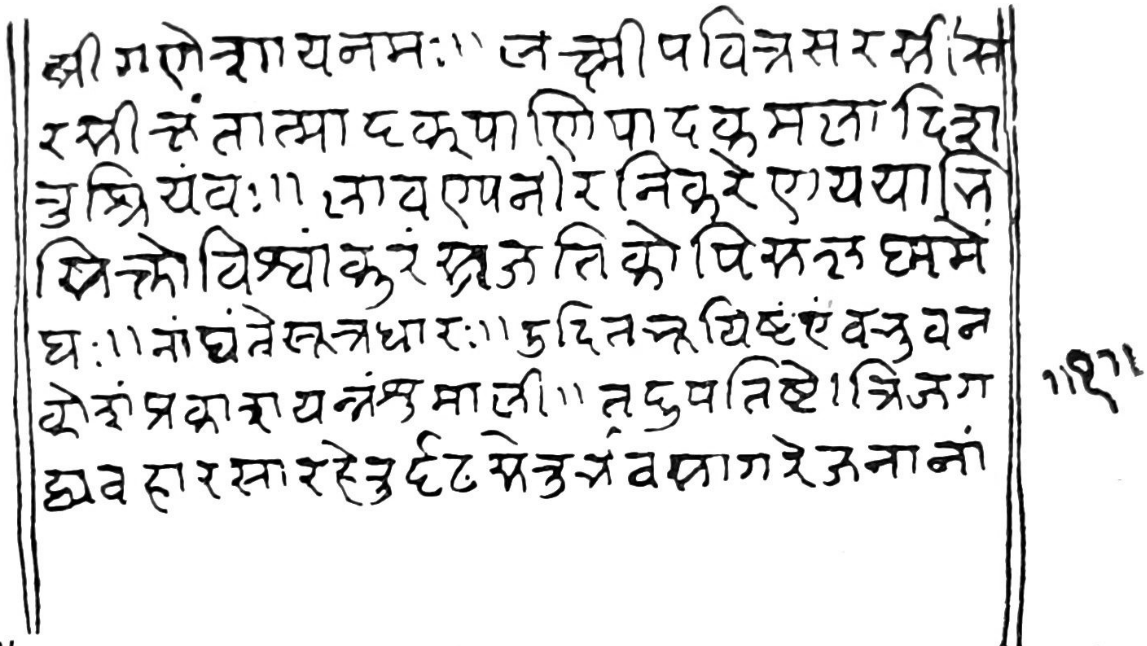

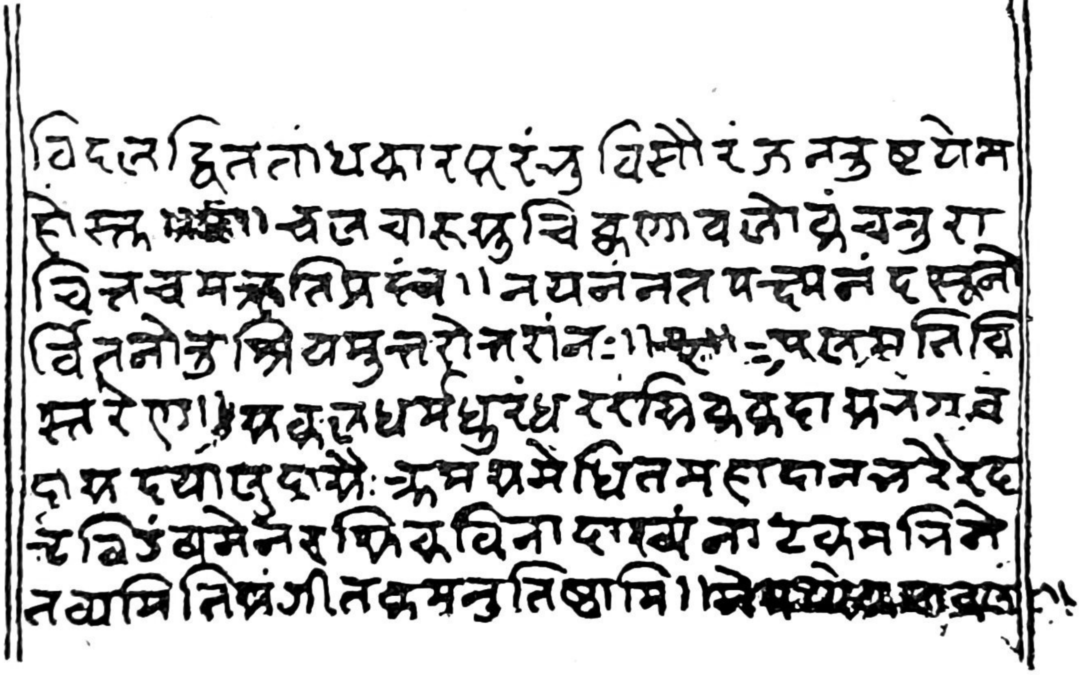

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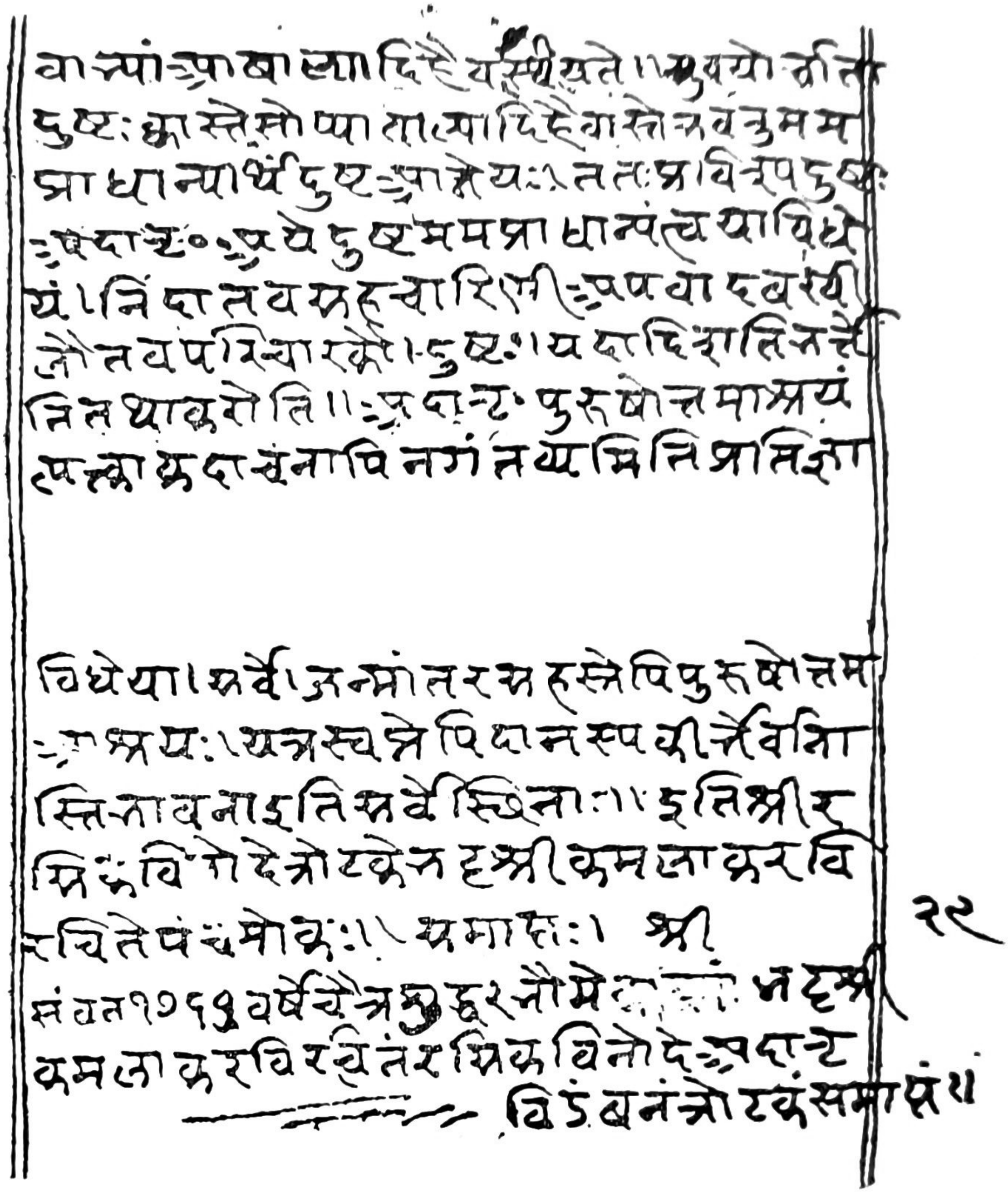

Photo copies (Xerox copies of photographs) of the last two folios of the manuscript.

TEXT WITH ENGLISH TRANSLATION

रसिकविनोदम्

RASIKAVINODA

रसिकविनोदम्

प्रथमोऽङ्कः ।

॥ श्रीगणेशाय नमः ॥

लक्ष्मीपवित्रसरसीसरसीकृतात्मा
दृक्पाणिपादकमला दिशतु श्रियं वः ।
लावण्यनीरनिकरेण ययाभिषिक्तो
विश्वाङ्कुरं सृजति कोऽपि स कृष्णमेघः ॥१॥

(नान्द्यन्ते)

सूत्रधारः :– उदितभूयिष्ठ एव भुवनकोशं प्रकाशयन् अंशुमाली ।
तदुपतिष्ठे ।

त्रिजगद्व्यवहारसारहेतु-
र्दृढसेतुर्भवसागरे जनानाम् ।
विदलद्वितताान्धकारपूरं
भुवि सौरं जनतुष्टये महोऽस्तु ॥२॥

चलचारुसुचिक्कणावलोकं
चतुराचित्तचमत्कृतिप्रदं च ।
नयनं नतपक्ष्म नन्दसूनो-
र्वितनोतु श्रियमुत्तरोत्तरां नः ॥३॥

RASIKAVINODA

ACT 1

Adoration to Lord Gaṇeśa.

May that indescribable Kṛṣṇa-cloud *(i. e. Lord Kṛṣṇa in the form of a cloud)* impart wealth to you – the Lord who has refined himself in the sacred lake of Lakṣmī having lotus - like eyes, arms and feet and *(the Lord)* who, being consecrated by the profuse water of her beauty, creates the sprout - like univrse. (1).

(After the benediction)

STAGE MANAGER : Illuminating the globe of the universe, the Sun has almost risen; so I shall wait upon him.

May the solar light be for the gratification of the people of the world; the light which is the essential cause of the transactions in the three worlds, *(which is the)* people's sturdy bridge over the ocean of the mundane world and dispels the spreading mass of darkness. (2).

May Lord Kṛṣṇa's *(lit. of the son of Nanda)* eye with the eyelashes bent down, appearing agile, beautiful and very sparkling and causing admiration in the minds of charming ladies, shower more and more wealth upon us. (3).

अलमतिविस्तरेण । सकलधर्मधुरंधररसिक[क]-दासभगवद्दासदयालुदासैः क्रमसमेधितमहादानभरैरदातृ-विडम्बनेन रसिकविना(नो)दाख्यं नाटकमभिनेतव्यमिति संगीतकमनुतिष्ठामि ।

(नेपथ्ये कलकलः)

अम्मो परित्ताएदु परित्ताएदु ।

(अम्मो परित्रायतां परित्रायताम्)

सूत्रधारः :– (आकर्ण्य) अये, प्रारध्ब(ब्ध)मेव कुशीलवैर्यदेषा सकलधर्मधुरंधरधर्मावताररसिकदासपरास्तस्य अदातृगुणस्य सहचारिणी अकीर्तिर्निःशरण्या रोरुवीति । तदेतस्या मुखावलोकनमप्यनर्थकारि ।

(इति निष्क्रान्तः)

(ततः प्रविशति अदातृगुणः अकीर्तिश्च)

अदातृगुणः :– श्रीकृष्णदासकुलकान्तकलाधरेण
सत्कर्मधर्मबहुमर्मविदां वरेण ।
निर्वासिता रसिकदास भुवस्त्वयाद्य
यामः क्व वा कथय किं करवाम कामम् ।।४।।

Enough of much prolixity.

I shall commence with the musical concert since the play called *Rasikavinoda* (presenting) the mockery of Adātṛ (skinflint) has to be staged (at the behest of) Rasikadāsa, Bhagvaddāsa, Dayāludāsa, the foremost leaders in all religious matters *(and)* who give away large (sums by way of) series of donations.

(Noise behind the curtain)

Oh, Save (me), Save (me).

STAGE MANAGER : *(Hearing)* Oh, the actors have *(already)* started, since this helpless wife of Adātṛguṇa called Akīrti, driven away by Rasikadāsa – the incarnation of piety and the foremost leader in all religious matters – is crying loudly. But even to see her face would be to invite evil. *(He goes out)*

(Then enter Adātṛguṇa and Akīrti)

ADĀTṚGUṆA : Where shall we go ? Tell us, Rasikadāsa, what shall we do, having been driven out of the world by you, the charming moon in the family of Śrīkṛṣṇadāsa, the best of the knowers of the manifold secrets of good deeds and piety. (4).

अकीर्तिः :– अज्जउत्त! सअलजणमणोहरस्स रसिअदासस्स णामंपि सुणिअ वेवदे मे हिअअं।

[आर्यपुत्र, सकलजनमनोहरस्य रसिकदासस्य नामापि श्रुत्वा वेपते मे हृदयम्।]

अदातृगुणः :– प्रिये, तव मम च किं वक्तव्यम्?

विश्वासघातशठदम्भकृतघ्नजाड्य–
धिक्कारपापमलवञ्चनफद्यकाराः।
निर्वासिता रसिकदासवरेण दूरं
पूरं विगाहितुमपामिह संश्रयन्ते ॥५॥

(आकाशे दृष्टिं दत्त्वा) अये! सत्यधर्मधैर्यदयादमहर्षो-पकारविनयविवेकविचक्षणतासत्काराः, जितं युष्माभिर्दानकीर्तिभ्यां रसिकदासाश्रयेण। तन्मयापि किञ्चिन्निर्बाधं स्थानमन्वेषणीयम्।

(इतीतस्ततः परिक्रम्यावलोक्य च)

अये, एतेऽतिभयंकरारण्यवासिनो विकृतमुखाः कृत्याकृत्यविवेकरहिता वनेचरास्तिष्ठन्ति। नन्वेतेषु दानकीर्तिभ्यां रहितेषु निर्भयं निवसामि।

(अग्रतो गत्वा शिरोनतिं विधाय)

AKĪRTI : My Lord, my heart trembles at merely hearing the name of Rasikadāsa – charming among all people.

ADĀTṚGUṆA : Dear, what to say of you and me?

Viśvāsaghāta, Śaṭha, Dambha, Kṛtaghna, Jāḍya, Dhikkāra, Pāpa, Mala, Vañcana, Phadyakāra all these having been driven away by the excellent Rasikadāsa, are taking shelter here to submerge the flood of existence. (5)

(Looking to the sky)

Satya, Dharma, Dhairya, Dayā, Dama, Harṣa, Upakāra, Vinaya, Viveka, Vicakṣaṇatā, Satkāra, you have triumphed through *Dāna* and *Kīrti* by resorting to Rasikadāsa. So I too should look for some place that is free from torment.

(Moving about here and there, then seeing)

Oh, these are the foresters dwelling in the great terrible forests, (the foresters with) deformed faces, devoid of discrimination as to what should be done and what should be avoided. I shall indeed without any fear stay with them, devoid of charity and reputation.

(Going forward and bowing down)

भ्रातर्वनेऽत्र विजनेऽसि वनेचर त्वं
तत्त्वं श्रुणु स्फुटमथो मम देहि वासम् ।
एषाप्यकीर्तिरहमर्थिजने दुरास्यो
दुःखाददातृगुण एष उपागतोऽस्मि ॥६॥

वनेचरः :– (श्रुत्वा ।) अले अले अलातमुहा ! हग्गे एदं
जलं फलं तणं पि अब्भागदेहि अब्भत्थिदं
उववादेमि ता दे दुम्मुहस्स दुम्मुहो ज्जेव्व ठ्ठाणं
भोदि । त्ति । णत्थि कज्जं । एत्थ मा चिट्ठ ।

(अरे, अरे, अलातमुख अहमिदं जलं फलं तृण-
मप्यभ्यागतेभ्योऽभ्यर्थितमुपपादयामि । तत्ते
दुर्मुखस्य दुर्मुखमेव स्थानं भवतीति नास्ति कार्यम् ।
अत्र मा तिष्ठ ।)

अदातृगुणः :– (श्रुत्वा) आः पाप ! वनचरेष्वपि वितरणमस्ती-
ति निःशरण्यो हतोऽस्मि ।
(पुनरग्रतो गत्वा व्याधान् दृष्ट्वा) (स्वगतम्)
जालैर्विशालैर्वनजीविकालै-
र्हलैर्धिताङ्गा वनवीथिसंगा ।
व्याधाः सदा याचकमुक्तबाधा-
नाधावनाधारमवन्ति किं माम् ॥७॥
(प्रकाशम्) भो भो व्याधाः, एषोऽदातृगुणः
साष्टाङ्गं प्रणमति ।

Brother forester, you are here in a desolate forest, please listen to me closely and now give me shelter. This Akīrti and also I, Adātṛguṇa having an evil face among the beggars, have out of grief, approached you. (6)

FORESTER . Oh ! You with inauspicious face, shall I give you water, fruit, grass when asked for, to the guests ? If you have an evil face, the place also would be evil. Nothing can be done. Don't stay here.

ADĀTṚGUṆA : *(Having heard)* Oh evil ! Even among the foresters their is discrimination. So I being helpless, am lost.

(Again going forward and seeing hunters)

(To himself)

Would not the hunters with their big nets, the very destroyers of those living in the forests with *(their)* bodies fattened by the ploughs, resorting to the forest–tracks, being devoid of the trouble of beggars, protect me *(as)* one who is helpless and in distress ? (7)

(Loudly) Oh hunters ! This Adātṛguṇa is bowing to you.

संप्रार्थयेऽर्थी क्षणसन्निरासं
मा सम्मुदा संप्रति दत्त वासम् ।
दासाय मे सायभुजो भुजो वा
नासावुदेति स्मरसायभूमिः ॥८॥

व्याधा :– (श्रुत्वा) अले अले कालमुहा ! हग्गे हलिणमंसेहि पि अत्तणो पलिच्चलणं कदुअ सुहं चिठ्ठामि ता एत्थ मा चिठ्ठ ।

(अरे, अरे कालमुख, अहं हरिणमांसैरप्यात्मनः परिचरणं कृत्वा सुखं तिष्ठामि । तदत्र मा तिष्ठ ।)

अदातृगुणः :– (पुनः आः पापेति पठित्वाऽग्रतो गत्वा मत्स्यजीविनो दृष्ट्वा ।) (उच्चैस्तराम्)
श्रीकृष्णदासकुलकोमलकान्तदीपो
द्वीपोदरेऽपि च न मामुररीकरोति ।
तन्मत्स्यपुच्छमभितोऽर्थिनि नार्पयन्तो
मत्स्याशिनो हि निरुपद्रव आश्रयो नः ॥९॥

मत्स्यजीविनः :– (श्रुत्वा) अले, अले अदिठ्ठमुहा अम्हेहि मीणमंसंपि समप्पीअदि । ता अत्तणो सरिसं ठाणं अण्णेसेदु ।

(अरे, अरे अदृष्टमुख, अस्माभिरर्थिने मीनमांसमपि समर्प्यते । तदात्मनः सदृशं स्थानमन्वेषयतु ।)

अदातृगुणः :– (आः पापेति पठित्वा) तद्भवतु तपस्तप्त्वा देवान् प्रार्थयामि ।

(इति निष्क्रान्तः)

इति श्रीरसिकविनोदे त्रोटकेऽदातृविडम्बनं नाम प्रथमोऽङ्कः ॥१॥

I, being the beggar instantly expelled (by everyone); beseech you, who have arrows in (your hands). Gladly give shelter or help (lit. hands) to me, a beggar since this (i. e. Rasikadāsa) the cause of Cupid's arrows, does no good to me. (8)

HUNTER : *(Having heard)* Oh! you with the inauspicious face, I live happily serving myself the flesh of dear. So don't stay here.

ADĀTṚGUṆA : *(Again repeating "Oh sin.........", going forward and having seen (some) fishermen).*

(Loudly)

The one tender lovely lamp in the family of Śrīkṛṣṇadāsa does not accept me even in another island. These people eating fish, who do not give even the tail of the fish to beggars (around) are therefore certainly safe abodes for us. (9)

FISHERMEN : Oh you, with the evil face, shall we give even fish and meat to a beggar ? So, may you go and find a place befitting you.

ADĀTṚGUṆA : *(Having repeated "Oh sin.........")* So let it be. Having practised penance, I shall pray to the Gods.

(He goes out.)

Thus ends Act I, called *Adātṛviḍambana* in the *Troṭaka Rasikavinoda.*

द्वितीयोऽङ्कः ।

(ततः प्रविशतो देवानुचरौ)

पद्मास्यः :– भोः, तुष्टानन, अद्य खलु देवा विततध्वर-हविरविरतास्वादनसंतुष्टमनसोऽतिदिशन्ति यथाभिलषितान् वरान् ।

तुष्टाननः :– किं वक्तव्यं गीर्वाणानां नैसर्गिकः स्वभाव एव यद्वरदानमिति । परं च श्रीकृष्णदासकुलकल्प-तरुणा रसिकदासेन भगवद्दासेन च क्रम-समेधितमहादानभरैर्निर्वासितोऽदातृगुणः क्षितितले स्वाश्रयमलभमानो भूयो भूयो गीर्वाणानामन्तिकं न मुञ्चति । ततस्ते दर्शनेन व्याकुलहृदया ब्रह्मणोऽन्तिके गन्तुकामास्तिष्ठन्ति ।

पद्मास्यः :– सखे कस्य कुलस्य प्रसूतो रसिकदासो नाम येन सनाथीकृतं धरावलयम् ।

तुष्टाननः :– सखे, किं न जानासि ?

ACT II

(Enter the two followers of the Gods).

PADMĀSYA : Tuṣṭānana, today indeed the Gods with their minds properly propitiated by incessantly tasting the oblations of the continuous sacrificial rituals would grant us the desired boons.

TUṢṬĀNANA : What can one say ? It is natural for the Gods to grant boons. But Adātṛguṇa, unable to find any abode on earth, being driven away by Rasikadāsa and Bhagavaddāsa, the wish–fulfilling trees in the family of Śrīkṛṣṇa, gradually giving away plentiful (and) abundant sums in charity, does not often leave the proximity of the Gods. So those (Gods) with their minds perplexed by seeing (him), are standing here with a desire to approach Brahmā.

PADMĀSYA : Friend, in whose family was Rasikadāsa, who has protected the (whole) globe of the earth, born ?

TUṢṬĀNANA : Friend, Don't you know ?

श्रीमन्महामहमहोमहिमप्रतापै-
र्हर्ता प्रतिक्षितिभृतां महसां महौजाः ।
आसीदमात्य इह मण्डपदुर्गभर्तुः
श्रेष्ठो विशिष्टगुणशालि(ली) यथार्थनामा ॥१॥

अपि च ।

यस्योद्भटाः प्रतिभटा रणतीर्थभाजो
धाराप्रचारितरवारिविभिन्नदेहाः ।
देवैः सुदिव्यतनुभिर्ननु सेव्यमाना
भानावहो समलभन्त मुदात्ममार्गम् ॥२॥

उद्यत्करालकरवालकरावमर्शात्
कान्तारतान्ततरकान्तसपत्नवर्गाम् ।
निर्जित्य यः क्षितिमिमामतिमानशाली
शालीनतां समनयन्निखिलक्षितीशान् ॥ ३॥

नीतावतीव कुशलः स्वकुलप्रदीपः
श्रेष्ठः समग्रविभवो यशसा प्रकाशः ।
यः स्वेषु मण्डपपतेश्च परेषु धीमां-
श्चार‍ान्निधाय निखिलं समबुद्ध तत्त्वम् ॥४॥

There was an excellent minister of the lord of the *Maṇḍapa*–fort, the minister (who was) the conqueror of (his) enemy kings with his glorious, great, excellent, lustrous, majestic valour, endowed with special virtues and having a name true to its meaning. (1)

Moreover, (this minister)

Whose excellent warriors going to the holy battle–fields, tearing asunder the bodies of the enemies by the sound of their swaying swords, being indeed attended upon by the Gods with great divine bodies, lo, happily obtained their way to the Sun (i. e. the solar region). (2)

One of them being high–spirited and having conquered this earth, (and who had) the hosts of (his) impressive rivals greatly tormented in the jungles by taking in his hand a terrible and unsheathed sword, compelled all the lords of the earth to surrender. (3)

He, being much skilled (and) adept in polity, a source of light in his own family, the great one endowed with all riches, resplendant with glory, having appointed spies among his own (enemies) and the enemies of the lord of *Maṇḍapa*, learnt the whole truth. (4)

पद्मास्य : ततस्ततः ।

दुष्टानन : तस्य(स्या)भवत् क्षितिवितानितपुण्यकीर्तिः
पुत्रो गुणैर्जगति रामजिदात्मतुल्यः ।
सद्वस्त्रहेममणिदानविशेषभाजा
संतोषिता भुवि बुधा विबुधाश्च येन ॥५॥

अपि च ।

राकासुधाकरसुधाजलधौतकीर्ते-
र्विद्वत्कुलप्रवणपुण्यतमात्ममूर्तेः ।
यस्योत्तमे भृगुपुरे गुणज्यैष्ठ्ययोगा-
च्छ्रैष्ठ्यत्वमिष्टमजनिष्ट सदिष्टदायि ॥६॥

दानैर्महद्भिरिह रामजिता कृतेन
काव्येन काव्यकुशलैर्वचसादृतेन ।
पाथोधिपूरपरिलङ्घनपाटवेन
यस्योत्तमेन यशसा नितरामभावि ॥७॥

PADMĀSYA : Then ? Then ?

TUṢṬĀNANA : He had a son, Rāmajit, equal to himself in the world, whose pious glory spread over the earth and who gave away to the learned and to the erudite special gifts of fine clothes, gold and jewels. (5)

Moreover.

In his case, the covetable pre-eminence giving the excellent desired object, came into being in *Bhṛgupura* due to his excelling virtues, – he, whose glory was brightened by the nectar-like (light) of the moon on fullmoon night and whose own self was devoted to the family of the learned. (6)

Due to the large sums (alms) given away (in charity) here by Rāmajit (the composition of) poetry, acclaimed by the words of those proficient in (composing) poetry, his glory adept in crossing over the waters of the ocean, was, moreover, extensively established. (7)

पद्मास्यः :– ततस्ततः ।

तुष्टाननः :– लीलोल्लसल्ललितलोचनलम्भितश्रीः
श्रीकान्तकोमलकपोलकलाधरश्रीः ।
तस्यात्मजोऽजनि जितेन्द्रियषट्सपत्नो
नारायणो नु भृगुपत्तन मे (ए) कधीरः ॥८॥

नारायणः स निजभक्तिविशेषभाजं
नारायणं करुणया नितरामपश्यत् ।
यद्भाग्यभूमभवभूतिभिराशु निन्ये
यक्षेश्वरोप्यधरभावमिव प्रकामम् ॥९॥

तद्रामजित्तनयचारुचरित्रवृन्दैः
रेवातटे भृगुपुरं नितरामशोभि ।
सन्मौक्तिकैरिव निधेः पयसां विचित्रै
र्नानाफलप्रसवकारि तलं धरित्र्याः ॥१०॥

PADMĀSYA : Then ? Then ?

TUṢṬĀNANA : His son Nārāyaṇa born in Bhṛgupura (Bharuch) was the only courageous (man) who had conquered the six enemies (the sense-organs), who had (acquired the beauty of) graceful eyes rolling sportively and who was endowed with splendid, charming, tender, moon-like cheeks. (8)

That Nārāyaṇa (the God) looked with great compassion at Nārāyaṇa, a special receptacle of His devotion, by whose abundant worldly wealth even the lord of the Yakṣas was, as it were, powerfully pushed into an inferior position. (9)

By the number of different charming deeds of Rāmajit's son, *Bhṛgupura* (Bharuch) on the bank of the Rewā, shone to a great extent like the surface of the earth putting forth several fruits like the variegated precious pearls (coming) out of the ocean. (10)

रेखामयं नलिनमेष बभार हस्ते
भाविश्रियः किमिव विष्टरमिष्टदायि ।
बालोपि निर्मलधियं निजवैष्णवत्व-
चिह्नं व्रजेशचरितैकरसं च चित्तम् ॥११॥

नेताथ नीतिनिपुणो नलिनायताक्षः
साहः समग्रविभवः सदुदारभावः ।
भेदं विमुच्य सदुपाश्रयलाभलोलै-
र्नारायणो गुणगणैर्नितरामसेवि ॥१२॥

धर्मद्रुमोऽथ किमु सच्चरितावतारः
किं वाश्रयः परमभक्तिबृहल्लतायाः ।
श्रीगोकुलेशकरुणैकमहाश्रयो वा
नारायणः स यशसामिह राशिरासीत् १३॥

उत्तीर्य शैशवमसौ निजसौमनस्य-
प्राग्जन्मजन्यबहुपुण्यचयप्रसारः ।
श्रीगोकुलेशगुणगौरवबद्धचेताः
प्रीत्या जगाम किल गोकुलनाथपूज्यान् ॥१४॥

This one (the son of Rāmajit) bore on (his) hand a lotus formed of lines, possibly the seat of the future fortune which would give him his desired object, and although young, (he had) a mind full of pure intelligence, a sign of his own being a *Vaiṣṇava* completely engrossed in the life of Vrajeśa. (11)

The host of the virtues keen to acquire a splendid abode (and) giving up differences, wholly attended upon Nārāyaṇa who had eyes as broad as lotuses, (was) a leader proficient in polity and was a wealthy man endowed with all signs (and) of excellent, generous nature. (12)

Was he (Nārāyaṇa) a tree of piety or an incarnation of excellent deeds ? Or a resort of extensive creeper (in the form of) the highest devotion ? Or the only great recipient of Śrī-Gokuleśa's compassion ? That Nārāyaṇa was here (on earth) a bunch of glories. (13)

That one having a large accumulation of several merits performed in the previous birth owing to his amicable nature, having passed childhood, indeed went with his mind bound by the reverence for the virtues of Śrī-Gokuleśa to revered Gokulanātha happily. (14)

तेऽपि स्वयं जगदनुग्रहभागभाजो
राजोरुयत्नदुरवापपवित्रपादाः ।
स्थंभाभिधे पुरवरेऽथ यदृच्छया प्रा-
गभ्यागमन्निरुपमप्रथितप्रभावाः ॥१५॥

श्रेष्ठश्रियं सुकृतदिष्टविशिष्टचिह्नैः
राजन्तमुत्तमधियं सुहृदा विभाव्य ।
लोकैकबन्धुरिह निर्मलभक्तिदायं
स्वायं दिदेश मनुमात्मनिवेदनं च ॥१६॥

श्रीवैठ्ठलिः करुणया निजसप्तसद्म-
सत्कारसंभवसमं व्यतनोत्स्वमानम् ।
नारायणेन सह गौरवतुष्टचेताः
प्रायादथो भृगुपुरं सपुरंद(र)श्रीः ॥१७॥

लोकोत्तरं ननु महत्त्वमहो महीयः
पीयूषसारवदुदारकटाक्षभासाम् ।
ता वैठ्ठलेस्तनुतरङ्गरयाद्वलन्त्यो
नारायणे निखिलमोहमलानमार्क्षुः ॥१८॥

He (the great Gokulanātha) Himself endowed with glorious incomparable pre-eminence, devoted to imparting divine grace to the world and whose sacred feet were difficult to obtain (even) through great royal efforts, then at first went spontaneously to the excellent city called *Stambha* (Khambat). (15).

The only Kinsman of the world here (i. e. Gokulanātha) looking at him (i. e. Nārāyaṇa) affectionately taught His own *mantra* and (the act of) self–dedication giving pure devotion to the one (i. e Nārāyaṇa) endowed with great glory indicated by the special signs of merit (and) resplendant with (excelling) intelligence. (16)

Śrī–Gokulanātha (the son of Viṭṭhaleśa) spread His own dignity resulting from appropriate respect (given to) His own seven houses and with His mind gratified with greatness, endowed with the glory of Indra, went to Bhṛgupura (Bharuch) with Nārāyaṇa. (17)

Oh ! that was indeed the greater extraordinary majesty of the generous splendours of the side-glances, like the essence of necter-the splendours coming out of the speedy vibrations of the body of Viṭṭhaleśa's son (Srī–Gokulanātha) which wiped off all the dirt of delusion in Nārāyaṇa. (18)

द्विद्वादशप्रगुणतत्त्वपरं पुराणं
वाक्पारपूर्णविभवं मतिभिर्दुरापम् ।
तत्तत्वमन्तरचरं च चराचराणां
नारायणो निखिलतत्त्वमयं स्म वेद ॥१९॥

सखे, नारायणस्य यशः कियद्वर्णनीयम् ।
तस्मिन्नथो तदवधिप्रथितात्मसारे
प्रार्क्षि भक्तिभवगौरवभाग्यसत्त्वैः ।

पद्मास्यः :– ततस्ततः ।

तुष्टाननः :– पुत्रं स्वतुल्यमपि सुन्दरदासमार्यं
लेभे पराध्यर्गुणलक्षितभूरिभाग्यम् ॥२०॥

This Nārāyaṇa came to know the whole truth about the worthy ancient twenty-four principles containing the complete wealth of the totality of speech, difficult to be comprehended by (mundane) intelligence and which (truth) is found within (all) the movable and immovable beings. (19)

Friend, but how can the glory of Nārāyaṇa be described ?

Then to that glorious, excellent self, the personages who were lucky on account of (their) devotion and respect in the world, were attracted.

PADMĀSYA : Then ? Then ?

TUṢṬĀNANA : He got a son equal to himself, the noble Sundaradāsa whose profound (good) fortune was indicated by his innumerable merits. (20)

सत्सौष्ठवेन निजगौरवयोग्यगत्या
नत्या गुरोश्च धृतिधामविशिष्टमत्या ।
बालः शशीव नभसस्तलमेतदुच्चैः
स स्वं कुल समनयत्किमपि प्रकाशम् ॥२१॥

नानाप्रबन्धपटुपण्डितपालनो छैं (च्चैः)
पाथोधिपूरपरपारकृतप्रसारैः ।
कर्पूरकुन्दकुमुदेन्दुकलातरङ्गै-
र्नारायणैरिह यशोभिरशोभि विश्वम् ॥२२॥

पद्मास्यः :— ततः ।

तुष्टाननः :— तस्यात्मजो भुवि समग्रविनोदकारी
श्रीकृष्णदास उरुभक्तिजितान्तरारिः ।
श्रेष्ठ. समाहितमतिर्धृतिमान् सदासौ
ह्रासीभवन्निखिलदुष्टविरोधिवर्गः ॥२३॥

By his great excellence, by the knowledge appropriate to his own dignity, by adoration to the teacher, by the courageous, majestic special talent, the young one led his own family to indescribable glory like the moon which (illuminates) the surface of the sky above. (21)

Through the glories of Nārāyaṇa's son accumulated by patronising the scholars who were well-versed in different literary compositions, extending to the yonder shore of the flooded ocean, and with their inner selves (bright) like camphor, *kunda* (as well as) *kumuda* (flower) and the lunar digit, the universe acquired the splendour. (22)

PADMĀSYA : Then ?

TUṢṬĀNANA : His son, Śrīkṛṣṇadāsa giving gratification to all in the world, defeating by virtue of his great devotion, his inner enemies, (and) endowed with a composed mind, was always (bold) against the entire host of the evil rivals whom he made subservient to himself. (23)

भानोः पुरे महति लोकहिताय यस्य
श्रेष्ठत्वमेकमजनीष्टमुदारधाम्नाम् ।
राजश्रियापि शिबिकारथरम्यवाजि-
भ्राजिष्णु पाहि जयजीवजनोक्तिभाजा ॥२४॥

नाभून्मनागपि मतिः कलुषा कथंचि-
न्नो वा कदाचिदपकारपरा परेषाम् ।
श्रीकृष्णदासवपुषेह युगेपि मन्ये
संभूय सत्ययुगमन्वग्रहीन्नृलोकम् ॥२५॥

निद्रापरं निशि सरोरुहमात्मशोभां
चन्द्रोऽपि संक्षिपति भानुभिया दिनादौ ।
श्रीकृष्णदासमुखमेतदुदारलक्ष्मी-
लोकोत्तरं हि समदर्शि सदैव लोकैः ॥२६॥

सखे, किं बहुना स खलु धर्मधुरीणधरावलय–
धवलीकरणोद्यतो निरवधिनिजयशा निखिल–

In the great *Bhānupura* (i. e. Surat) his coveted greatness of the majestic splendour shining with royal glory, palanquins, chariots, beautiful horses (and) (such) as would extract from the people expressions like " protect us " " be victorious ", " live long " (etc.) existed for their welfare (i. e. of the people). (24)

His mind never became even slightly evil, nor did it engage in causing troubles to others; I think the mortal world was obliged through the *(*physical*)* form of Śrīkṛṣṇadāsa in that it became the era of truth *(Satyayuga)* even in this *(Kali)* age. (25)

Because of its fear of the Sun, even the moon transfers its own beauty at day-break to the lotus that is about to close (lit. asleep) during night. The face of Śrīkṛṣṇadāsa was seen by the people as always endowed with extraordinary *(and)* splendid majesty. (26)

Friend, Why say more ? That one indeed *(*was*)* engrossed in brightening the whole globe of of the earth.

निजविरोधिविजयविजृम्भमाणपरमप्रतापाश्रयः
सकलसत्क्रियासमाराधितरमारमणचरणकमल-
कमलैकनिवासो भानुपुरस्थश्रेष्ठतामेकशासनां
बभाज ।

पद्मास्यः – ततस्ततः ।

तुष्टाननः :– तस्मादभूज्जगदनन्तरजीवनाख्यः
संख्यावदुत्तमशमार्पितसंपदात्मा ।
येनोत्तमाश्वरथवस्त्रसुवर्णरत्नै-
र्यत्नैधितैः फलमसाधि हितं परेषाम् ॥२७॥

पद्मास्यः :– ततः ।

तुष्टानन :– यस्तूत्तमे भृगुपुरे सुजनाभिरामो
दामोदरोऽभवदमेयगुणप्रसारः ।

being a prominent leader in religious matters endowed with his own infinite glory, being a resort of great lustrous prowess due to victory over all his enemies, being the only abode of the Goddess Lakṣmī (obtained by) worshipping the lotus-feet of the lover of Ramā (i. e. Viṣṇu) through all the best acts, enjoyed great sovereign power in *Bhānupura* (Surat).

PADMĀSYA : Then ? Then ?

TUṢṬĀNANA : He gave birth to Jagajjīvana, the learned one, making himself excellent by the utmost self-control, (and) who accomplished the reward, the well being of others, achieved through efforts (by giving) excellent horses, chariots, clothes, gold and jewels. (27)

PADMĀSYA : Then ?

TUṢṬĀNANA : In that excellent *Bhṛgupura* (Bharuch) (there) was born Dāmodara, liked by

पुत्रीं च तस्य कुलरत्नमनल्पभाग्यां
रत्नाभिधां हि समुवाह स कार्ष्णदासिः ॥२८॥

तस्यामथो जलनिधेरपनेतुमुच्चैः
सप्तद्वयस्वभवरत्नभवं नु गर्वम् ।
आविश्चकार चतुरस्तनयानथैकां
कन्यां विधिर्बहुगुणामिह पञ्चरत्नीम् ॥२९॥

सखे, सकलक्षितिवलयसमनुकम्पया धर्म एव
रसिकदासनामा विधिनावतारितो विजयते ।
तथाहि ।
ज्येष्ठः सुतो रसिकदास इहास्ति धीरः
सत्पण्डितेषु नितरामपि दानवीरः ।
संकीर्ण उत्तमगुणैरनवाप्तवासो
यस्यात्मनीह न हि तिष्ठति कोऽपि दोषः ॥३०॥

the noble people, endowed with extensive, innumerable virtues, and that son of Kṛṣṇadāsa married his exceedingly fortunate daughter named Ratnā, the gem of the family. (28)

In order to totally destory the great pride of the ocean arising from its having thrown up the fourteen jewels, the Creator gave him four sons and one daughter, the fifth jewel, having many merits (29)

Friend, Piety *(Dharma)* Himself being incarnated by the creator out of compassion for the whole globe of the earth, triumphs by the name of Rasikadāsa.

To explain :

The eldest son, Rasikadāsa is learned and extremely generous to excellent scholars, (is) endowed with the best virtues, and in his mind there exists no fault which is found in any other place. (30)

अपि च ।

गुणानामाधारः किमु सुकृतसारः स्फुटतनु-
र्धियां पारावारः किमु सदवतारो भवजलात् ।
यशोवासो दासोचितविधिरहो गोकुलपते-
र्मुदा सोमास्यो वै भुवि रसिकदासो विजयते ॥३१॥

सखे, धर्मावतारो धरारत्नं रसिकदासो नाम
येन हि क्षितितलेऽदातृगुणो निर्वासितः ।

तथाहि ।

परं ज्ञाता ध्याता जगति किल दातार्थिनि जने
द्विषां वा तापातिप्रथितमहिमा तावदतुलः ।
अदातृणां लातार्पणसततजातात्मयशसा
सितीकुर्वंल्लोकं भुवि रसिकदासोऽत्र जयतात् ॥३२॥

Moreover :

A receptacle of virtues or an essence of good deeds with its form revealed, an ocean of talents or an excellent incarnation out of mundane waters, an abode of glory (and) lo !, offering service befitting a servant to Gokuleśa, Rasikadāsa (of) the moonlike face joyfully triumphs on earth. (31)

Friend, Rasikadāsa (is) indeed an incarnation of piety, a jewel on the earth, who has driven away Adātṛguṇa from the surface of the earth.

To explain :

A great knower, thinker, a real donor to the needy people in the world or having an incomparable extensive glory due to (causing) great pain to the enemies, brightening the world by his reputation generated through constantly kicking the skinflints, may (that) Rasikadāsa be victorious in the world ! (32)

पद्मास्यः : ततस्ततः ।

तुष्टाननः : तस्यानुजो हि भगवांश्चिरमेव जीयात्
स्वीयातिरूपभरदूरनिरस्तकामः ।
योऽयं सुवर्णसुहितातिमहत्तरार्थ-
द्विर्भावि भूषिततरान्विबुधांस्तनोति ॥३३॥

अपि च ।

भगवन्तममुं हि संविधातुं
विधिना पद्मविधुसद्रुमेभ्यः ।
चिरचित्तसमाध्यशङ्कितेन
स्फुटलावण्यमचोरि चिन्तयामः ॥३४॥

पद्मास्यः : ततस्ततः ।

तुष्टाननः : तादृक्कनिष्ठ इहलोकदयैकनिष्ठः
शिष्टः समग्रगुणभूमिरसौ दयालः (लुः) ।
दानेन येन कृतकृत्यपदं प्रणीताः
कल्पद्रुमानपि बुधा हृदि नाद्रियन्ते ॥३५॥

Padmāsya : Then ? Then ?

Tuṣṭānana : May his younger brother, Bhagavān, totally defeating cupid by his own impressive grandeur live long; he, who doubly decorates the learned by (offering them) gold and beneficial as well as very priceless gifts. (33)

Moreover

In order to properly fashion this Bhagavān, we think the Creator, not being scared (of breaking his) mental concentration for a long time, robbed the lotus, the moon and divine trees of their distinctive beauty. (34)

Padmāsya : Then ? Then ?

Tuṣṭānana : Likewise (his) younger (brother) – this Dayāla – (is) dedicated to (show) only compassion to the mortal world; wise, a support of all the virtues, by whom the learned, being completely satisfied, do not care in their mind for even the wish – fulfiling divine tree (*kalpadruma*). (35)

पद्मास्यः : ततस्ततः ।

तुष्टाननः : जलधेर्गरलमिव तत एव परमदोषा-
श्रयो व्यर्थप्रतिज्ञः कृपणशिरोमणिः
परवञ्चनपरः कुटुम्बकलहकर्ता पलाशपत्र-
पुञ्जेऽपि मुद्रादायी पुरुषोत्तमः समुत्पन्नः ।
सखे, तस्य कौटिल्यकार्पण्ये किं वर्णयामः ।

अब्धेर्लपोड इव जोडितभूरिकोशो
दोषोपवीक्षणपरोऽग्रसरोल्पधाम्नाम् ।
पृष्ठे भुवः कृपणनामनिगण्यमाने
मुख्यत्वमेव भजते पुरुषोत्तमोऽयम् ।।३६।।

पद्मास्यः : सखे, जोडितेति ग्राम्यं किमुच्यते ।

तुष्टाननः : ग्राम्यवर्णने ग्राम्या एव शब्दा भूषणत्वं
भजन्ते ।

पद्मास्यः : ततस्ततः ।

Padmāsya : Then ? Then ?

Tuṣṭānana : Like poison from the ocean, Puruṣottama - a resort of great faults, never keeping his promise, a leader of the misers, engaged in deceiving others, causing quarrels in the family, leaving (his) stamp (right) even on the collection of the *palāśa* - leaves, was born in the same (family).

Friend, how shall we describe his crooked and crafty nature ?

This Puruṣottama, like *lapoḍa* (inferior type of conch) from the ocean, one who has accumulated plenty of treasure, devoted to finding faults, foremost among the shelterless, gets prominence when the names of the wretched on the surface of the earth are being counted. (36)

Padmāsya : Friend, Why do you speak - *joḍita* - a vulgar word ?

Tuṣṭānana : In describing a vulgar (person) only (the) vulgar words get prominence.

Padmāsya : Then ? Then ?

तुष्टाननः : तेन रसिकदासेन भगवद्दासेन च भूतला-
भिषिकासितोऽदातृगुणो देवानाश्रयं
प्रार्थयते ।

पद्मास्यः : देवैः किमुक्तम् ।

तुष्टाननः : सकलजगन्निर्माणनिपुणं विधातारं
स्तोतुमुद्यता देवाः । यत्तेन कणजलतृण-
दानशून्यः कोऽपि निर्मितो भविष्यति ।
तर्हि तस्मिन्नकीर्त्या सह अदातृणगुणः
स्थास्यति ।

पद्मास्यः : ब्रह्मणा निर्मितस्य तस्याश्रयोऽपि निर्मितो
भविष्यति ।

तुष्टाननः : भवान् खलु कुत्र गन्तुं समुद्यतोऽसि ।

पद्मास्यः : अहं खलु धर्मावतारे रसिकदासे भगवद्दासे
च चिरं स्थितानां सत्यधर्मधैर्यदयादम-
हर्षोपकारविनयविवेकविचक्षणतासत्कार-
सत्कीर्तिसात्त्विकदानानामुत्तरोत्तरमहावृद्धये
देवैरमृताभिषेकं कर्तुं प्रेषितोऽस्मि ।
त्वं पुनः क्व गन्तासि ।

Tuṣṭānana : Adātṛguṇa being driven away from the surface of the earth by Rasikadāsa and Bhagavaddāsa is praying to the gods for refuge.

Padmāsya : What have the gods said ?

Tuṣṭānana : The gods are intent on glorifying the Creator, skilled in creating the whole world since He must have created somebody who would not give even grain, water or grass so that Adātṛguṇa along with Akīrti will stay there.

Padmāsya : For him, created by the Creator, there must (also) be created some abode.

Tuṣṭānana : Where is Your Honour ready to go ?

Padmāsya : I am sent by the gods to give holy nectar-bath to truth, piety, courage, compassion, restraint, joy, help, modesty, discrimination, cleverness, hospitality, good reputation, pious donations, staying indeed for a long time in Rasikadāsa, an incarnation of piety for their gradual, great enhancement.

Where are you going ?

तुष्टाननः : अहमपि गीर्वाणाज्ञया इतस्ततोऽदातृ-
गुणनिवासोचितं स्थलमन्वेषयामि ।
तद्भवतु । स्वकृत्यं संपादयावः ।

(इति निष्क्रान्तौ ।)

इति श्रीकल्लोलपुर्यां कमलाकरभट्टविरचिते
रसिकविनोदे त्रोटके द्वितीयोऽङ्कः ॥ २ ॥

Tuṣṭānana : I am also in search of a place here and there, befitting Adātṛguṇa's abode at the behest of the Gods, So let it be. Let us perform our own duty

(Both of them go out.)

Thus ends Act II in *Rasikavinoda, a Troṭaka* composed by Kamalākara Bhaṭṭa in the city of *Kallola (Kalol)*.

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तृतीयोऽङ्कः ।

(ततः प्रविशन्ति देवा अदातृगुणश्च ।)

अदातृगुणः : भो भो गीर्वाणपतयः,

व्यलोकि वसुधातलं सकलमेतदारान्मया
रयादिह घनं वनं मृगधनं समन्वेषितम् ।
तथा च तटिनीतटं विकटमन्ववैक्षि क्षणं
वसामि कथयन्तु वै रसिकदासभीतः क्व वा ।।१।।

अहो नु खलु भोः । मया पित्रोस्तृष्णालोभयो-
स्तावत्किमुपकृतम् ।

मातर्नातः परमिह महद्दुःखमाहो दुरन्तं
यत्कान्तारे नयसि जरया ग्रस्तदेहा दिनानि ।
गीर्वाणेभ्यः स्वपदमचिरात्प्राप्य दानैकशून्यं
तारुण्यं ते पुनरपि चिरादेष संपादयामि ।।२।।

ACT III

(Enter the gods as well as Adātṛguṇa)

Adātṛguṇa : Oh divine lords !

I have properly (and) closely looked through (the) entire surface of the earth; zealously has this dense forest full of cattle been thoroughly searched (by me), and, similarly the wide bank of the river been observed (by me). Please tell me, where I, scared of Rasikadāsa, should stay for a moment ? (1)

Oh ! Lo ! In what way have I obliged my parents Tṛṣṇā and Lobha ?

Mother ! henceforth there would not be any great insurmountable sorrow in that you, with (your) old, decayed body are passing (your) days in the forest; very soon having secured from the gods my own status bereft of any donation, I shall again give back your youth for a long time. (2)

देवाः : अहो पापिष्ठस्यास्य पदप्रतिपत्तये पितामहं
तावत् स्तुमः ।

जय पितामह पाहि परं प्रजाः
जुषतु चायमदातृगुणः पदम् ।
अनलसः सृजसीह जगन्ति किं
शुभमते चतुरास्य फलं विना ॥३॥
(ततः प्रविशति चतुर्मुखो ब्रह्मा ।)

ब्रह्मा : मया सृष्टेषु लोकेषु लोकोत्तरगुणैर्युतः ।
कृष्णदासात्मजः श्रेष्ठो जीयाद्रसिकनामकः ॥४॥

(इतस्ततोऽवलोक्य ।)

साधु भो रसिक साधु ।
यदपास्तपदः कृतो धरायां
मलिनश्रीभृददातृतागुणोऽयम् ।
ननु तत्कृतमेव मेऽनुकूलं
भज सुश्रेष्ठपदं चिराय जीव ॥५॥

Gods : Oh ! We shall praise the great father (Brahmā) in order to give a place to this most sinful (person).

Be you victorious Oh Grandfather (Brahmā); protect (fully) the people; may this Adātṛguṇa get some place; you, (who have) four faces and an auspicious mind, create the worlds industriously; but what is its use without (getting) the reward ? (3)

(Then enters Brahmā having four faces).

Brahmā : May the greatest son of Kṛṣṇadāsa, named Rasika, endowed with extraordinary virtues, be victorious in all the worlds created by me. (4)

(Looking around)

Bravo ! Oh Rasika ! Bravo !

You have indeed acted so as to favour me since this Adātṛguṇa with his malignant wealth has been driven away from the earth (by you). May you attain excellent and the highest position and (may you) live long ! (5)

देवाः : (उपसृत्य) जयतु जयतु पितामहः ।

पितामहः : अये गीर्वाणपतयः कीमर्थमिहोपेताः ।

देवाः : सकलधर्मधुरंधरेण श्रेष्ठशिरोमणिना
रसिकदासेन भगवद्दासेन च निरस्तोऽयम-
दातृगुणो रोरुयमाणोऽस्मत्पाश्वं न मुञ्चति ।
तदस्य ददातु पितामह आश्रयम् ।

पितामहः : (चिन्तां नाटयति ।)
(पटाक्षेपेण प्रविश्य ।)

तुष्टाननः : जगति वनचरेषु मत्स्यजीवि-
ष्वपि मृगयुश्वपचेषु तस्करेषु ।
वितरणमिह किञ्चिदस्ति नूनं
न तु पुरुषोत्तमनाम्नि वा कदाचित् ॥६॥

GODS : *(Approaching)*

May the grandfather be victorious,
be victorious !

GRANDFATHER : Oh ! divine Lords ! Why have you come here ?

GODS : This Adātṛguṇa, crying loudly (and) being driven away by Bhagavaddāsa and Rasikadāsa, the most excellent, the foremost (among the followers of) all the religious matters, does not give up our proximity. Let the grandfather, therefore, give shelter to him

GRANDFATHER *(Gesticulates anxiously)* .
(Entering by the toss of the curtain)

TUṢṬĀNANA : There is indeed some (sense of) discrimination in the world among the foresters, fishermen, hunters, pariahs and even the thieves, but never however in (the case of this man) named Puruṣottama. (6)

पितामहः : आः । स्मृतम् ।

कुले श्रीकृष्णदासस्य
रत्नोत्पत्तिर्गरीयसि (सी) ।
अब्धेरिव लपोडाब्जः
संभूय भुवि तिष्ठति ॥७॥

स एव अदातृगुणस्य सकुटुम्बस्य समुचितं
स्थानम् ।

(इति निष्क्रान्तः ।)

अदातृगुणः : अहो श्रीकृष्णदासकुले इति वेपते
मे हृदयम् ।

देवाः : मूर्ख, तावता किम् ।
दीपात्प्रकाशः किल कज्जलं (च)
चन्द्रात्सदालोक उताङ्कुरङ्कुः ।
जातानि दृष्ट्वास्य कुलस्य पङ्के
वसापशङ्कं पुरुषोत्तमाङ्के ॥८॥

अदातृगुणः : तत्र किमपि दानं नास्ति ।

GRANDFATHER : Oh : I recollect.

In the family of Śrīkṛṣṇadāsa the production of jewels is plentiful. Having been born a *lapoḍa* (inferior type of conch) from the ocean; he (i. e. Puruṣottama) lives in the world. (7)

He is only right shelter for Adātṛguṇa along with his family.

(He goes out.)

ADĀTṚGUṆA : My heart trembles (on hearing the words, viz.) in the family of Śrīkṛṣṇadāsa.

GODS : Stupid one, What of that ?

You have seen that there is both light (and) soot (coming) out of the lamp, good light from the moon as well as the spot of deer (on it); you therefore stay here without hesitation in the family-mud, the lap of Puruṣottama. (8)

ADĀTṚGUṆA : Is there no (possibility of his giving) alms ?

देवाः : अहो दानस्य किमुच्यते ।

कणो नैव कदन्नस्य
लभ्यते चटकादिभिः ।
श्वभिरास्वाद्यते नैव
पात्रलग्नमिहौदनम् ॥९॥

अदातृगुणः : (स्वगतम् ।) अस्मत्पितृपितामहादीनां
पुण्यं बलीयो यदेतादृशं पदं लब्धम् ।
(प्रकाशम् ।) भवतु एष गच्छामि ।

इति निष्क्रान्तः ।

देवाः : चिरेण ब्रह्मकपालं निवर्त(वृत्त)म् ।
(इति निष्क्रान्ताः सर्वे ।)

इति श्रीरसिकविनोदे त्रोटके भट्टश्रीकमला-
करकृतौ तृतीयोऽङ्कः ॥३॥

GODS : Oh ! Why talk of (giving) alms ?

Even a grain of bad food is not picked up by (birds) like sparrows (and), the rice sticking to the pot is never tasted by the dogs. (9)

ADĀTṚGUṆA : *(To himself)*

There is really the greater merit of our fathers, grandfathers etc. since such a shelter has been secured *(by me)*.

(Loudly) Let it be. I go now.

(He goes out.)

GODS : After a long time the creator's begging bowl has disappeared.

(All of them go out.)

Thus ends Act III in the *Troṭaka Rasikavinoda* composed by Śrī–Kamalākara Bhaṭṭa.

चतुर्थोऽङ्कः ।

(ततः प्रविशतो द्विजवटू ।)

स्फुरत्त्विषः : अये, चिरेण कृष्णदासकुलाङ्कुरधर्मावतार-
रसिकदासेन श्रेष्ठाधिराजेन भगवद्दासेन च
महादानैरुज्ज्वलीकृतं धरावलयम् ।

तथाहि ।

सद्वस्त्रहेममणिमण्डनदानभाजा
राजा स भोज इह येन लघुर्व्यधायि ।
श्रेष्ठत्वमन्यजनदुर्लभमत्र कुर्वन्
जीयाच्चिरं रसिकदास उदारकीर्तिः ॥१॥

सखे, भगवद्दासविहितदानभरैः पूर्णानर्थिनो दृष्ट्वा
विवदन्ते पुरस्त्रियः ।

अग्रे हस्तियुगं चलध्वजपटं पश्चात्कियन्तो गजाः
संखेलत्तुरगावलीपरिवृतः श्रीमागधैः संस्तुतः ।
पश्येतः सखि कः समेति नृपतिर्नायं विमुग्धे नृपो
दानं श्रेष्ठशिरोमणेर्भगवतो लब्धवैत्यसौ पण्डितः ॥२॥

ACT IV

(Enter two Brahmin boys.)

SPHURATTVIṢA : Oh ! The globe of the earth has been brightened after a long time by Rasikadāsa, the incarnation of piety (and) the sprout in the family of Kṛṣṇadāsa, as well as, by Bhagavaddāsa, the supreme lord, through great donations.

To explain :

May Rasikadāsa endowed with a glorious reputation, making greatness scanty for others (and), one who has belittled (even) that (great) king Bhoja by (his) donations of excellent clothes, gold, jewels and ornaments here, live for a long time. (1)

Friend, the women, having seen the beggars (with their hands) full of alms, given by Bhagavaddāsa, discuss (with each other) :

Friend ! Look, who is this king coming here with a pair of elephants in front with loose banner cloth, so many elephants at the rear, surrounded by rows of prancing horses (and) praised by the celebrated bards ?
He is not a king, O simpleton !
He is a scholar going for availing himself of the donations from the supreme revered Bhagavān. (2)

विशदवाची : एतद्भ्रातुः पुरुषोत्तमादपि कदाचित्
किमपि प्राप्यते ।

स्फुरत्त्विषः : (सस्मितम् ।)

श्यामीकरोति वदनं परुषीकरोति
वाचं चिरान्नयनमञ्चति चित्रचित्रम् ।
चित्ते दृषत्परुषभावमुपेत्य भु(भू)यो
भूमिं लिखत्ययमहो पुरुषोत्तमाख्यः । ३।।

(नेपथ्ये कलकलः ।)

उभौ : (श्रुत्वा ।) अये, एते पुरुषोत्तमसंगिनो
द्यूतकारा विवदन्ते । तदेतेषां कौटिल्यं
पश्यावः ।

(तथा कुरुतः ।)

(ततः प्रविशन्ति द्यूतकाराः ।)

शून्यमुखः : अये, मया द्विकाक्षपातेन निर्जितं पणं देहि ।

निर्नासः : त्वया जितं नैव । मिथ्या वदसि ।

शून्यमुखः : अये अनाचरण, त्वया मध्यस्थेन कुतो
न दाप्यते ।

VIŚADAVĀCĪ : Is any such thing ever available from brother Puruṣottama ?

SPHURATTVIṢA : *(with a smile)*

Oh ! This (fellow) called Puruṣottama blackens (his) face, uses harsh language for a long time, rolls (his) eyes in a very strange manner (and) having entertained a stone-like ṛough intention in (his) mind, again scratches the ground. (3)

(Noise behind the curtain)

BOTH : *(Having heard*) Oh ! These gamblers, the companions of Puruṣottama, are again arguing (with each other), so let us see their crookedness.

(They do accordingly)

(Then enter the gamblers)

ŚŪNYAMUKHA : Oh ! Give me the wager won by me with the throw of the two-fold dice.

NIRNĀSA : You have not won it at all.

You are telling a lie.

ŚŪNYAMUKHA : Oh ! Anācaraṇa, with you as mediator, how is it not being given (to me)?

(निर्नासः पणं गृहीत्वा पलायितः ।)

(अनाचरणशून्यमुखादयः पृष्ठे लग्नाः ।)

(निर्नासः सौगतागारे प्रविश्य प्रतिमान्तरे प्रतिमात्वेन स्थितः ।)

शून्यमुखः । (इतस्ततोऽवलोक्य सौगतागारे प्रविश्य
प्रतिमा : परामृशन् स्पर्शवैलक्षण्येन
प्रत्यभिज्ञाय निर्नासं बहिरानीतवान् ।)
(दृष्ट्वा ।) अये, नेत्रे निमिल्य तिष्ठसि ।

(उभौ हस्तयोर्गृहीत्वा इतस्ततः आन्दोलयतः ।)

निर्नासः : (चिरेण नेत्रे उन्मील्य हस्तपदसंकोचं ।
त्यक्त्वा ।)

(स्वगतम्) अये, एनमनाचरणं विज्ञापयामि ।

(नेत्रसंज्ञया मुद्रार्पणं सूचयति ।)

(Having acquired the wager Nirnāsa runs away.) (Anācaraṇa, Śūnyamukha and others run after him.) (Having entered the temple of Buddha, Nirnāsa stands like an idol behind an idol.)

ŚŪNYAMUKHA : *(Looking around, after entering, the temple of Buddha (and) touching the idols (and) recognising by the strange difference in touch, (he) brings* **out** *Nirnāsa).*

(*Seeing him*) Oh ! You are standing with clossed eyes ?

(*Both of them shake him to and fro, by holding him by the hands*).

NIRNĀSA : (*Opening his eyes after a long time and releasing the contraction of hands and feet.*)

(*To himself*) Oh ! I shall request this Anācaraṇa,

(*He suggests giving up the coin through gesture of the eyes.*)

अनाचरणः : भ्रातः शून्यमुख, त्वमादौ क्रीड ।
पश्चात्पणं दास्यति निर्नासः ।

शून्यमुखः : अये, आदौ ग्रहीष्यामि ।

अनाचरणः : इदानीं तु त्वया द्रष्टुमपि न शक्यते ।

शून्यमुखः : इदानीं पश्यामि ।

अनाचरणः : कथं पश्यसि ?

शून्यमुखः : एवम् । (इति नेत्रे उन्मील्य पश्यति ।)
(अनाचरणः हस्तेन संचितधू[म]लिं
नेत्रयोः प्रक्षिप्य, उभौ निष्क्रान्तौ ।)
(शून्यमुखोऽपि नेत्रे परामृशन् निष्क्रान्तः ।)

(द्विजबटू पश्यतः ।)

द्विजबटू : अये, एतैः पुरुषोत्तमादेव कौटिल्यमर्जितम् ।

(नेपथ्ये कलकलः ।)

ANĀCARAṆA : Brother Śūnyamukha, you play first; then Nirnāsa will give you the wager.

ŚŪNYAMUKHA : Oh ! I shall take it first.

ANĀCARAṆA : But now you will not be able to see it even.

ŚŪNYAMUKHA : Just now I shall see it.

ANĀCARṆA : How will you see it ?

ŚŪNYAMUKHA : Like this. *(opens his eyes and sees)*.

(Anācaraṇa throws dust gathered by his hands in Śūnyamukha's eyes and then both go out.)

(Rubbing his eyes, Śūnyamukha also goes away).

(Both the Brahmin boys look on).

BRAHMIN LADS : Oh ! They have learnt this crookedness from Puruṣottama only.

(Noise behind the curtain).

कोशागारस्य रक्षां रचयतु सुचिरं कीलसच्छृङ्खलाद्यै-
र्भिक्षुभ्यो भैक्षमल्पं कणमसृणजलं वर्जयत्वेष शश्वत् ।
बद्ध्वा बद्ध्वा समन्तादवतु(त्व)मलधिया रम्यवस्त्राण्यजस्रं
संप्राप्तो वै चिराय स्फुटमुचितपदेऽदातृताया गुणोऽयम् ।।४।।

द्विजबटू : (श्रुत्वा।) अये, पुरुषोत्तमे निवासाय अदातृगुणः समागतः । तद्भवतु। अध्ययनावसरो जातः ।

(इति निष्क्रान्तौ ।)

इति रसिकविनोदे त्रोटके चतुर्थोऽङ्कः ।।४।।

May one guard the treasury for a long time by means of nails and strong iron chains etc.; may one always give (the) little alms of grain (and) sweet water; and having tied repeatedly and constantly from all sides, charming clothes may one protect (them) continuously with one's noble mind because this Adātṛguṇa distinctly reached the right place after a long time. (4)

Brahmin lads : (*Having heard*) Oh ! Adātṛguṇa has come to stay with Puruṣottama. Let it be so. It is time to study.

(*Both of them go out.*)

Thus ends Act IV of the *Troṭaka Rasikavinoda.*

पञ्चमोऽङ्कः ।

(ततः प्रविशति अकीर्त्या सह अदातृगुणः)
फंदफेलधिक्कारफद्यकारादि परिवारश्च ।)

अदातृगुणः : अये, अतिसुखकारी एष आश्रयः । यत्र स्वप्नेऽपि दानकीर्त्योर्वार्ता नास्ति । यावज्जीवं सुखेन निवसामि । (विचार्य) कः कोऽत्र भोः ।

(प्रविश्य ।)

धिक्कारफद्यकारौ : एस म्मि आणवेदु भट्टके ।
[एषोऽस्मि आज्ञापयतु भट्टकः ।]

अदातृगुणः : एतस्याग्रतो द्वारपालौ भूत्वा तिष्ठेताम् ।
(धिक्कारफद्यकारौ तथा कुरुतः ।)
प्रिये, अपकीर्ते, भवत्या पाकशालायां सावधानतया पचिक्रिया विधेया ।

अपकीर्तिः : स्वामिन्, मम साहचर्यं विधातुं परिचारकः समपेक्षितो येन परिचर्या विधेया ।

अदातृगुणः : (विचार्य) कः कोऽत्र भोः ।

(प्रविश्य)

ACT V

(Then enters Adātṛgūṇa along with Akīrti and the retinue of Fanda, Fela, Dhikkāra, Fadyakāra etc.)

ADĀTṚGUṆA : Oh ! This abode is very delightful where there is not even a slight talk about *dāna* (donation) and *kīrti* (glory) even in the dream. I shall stay here happily as long as I live. (*Thinking*) who is there ?

(*Entering*)

DHIKKĀRA & FADYAKĀRA : I am here; May the Master command.

ADĀTṚGUṆA : Stand as door keepers in front of him. *(Dhikkāra and Fadyakāra do accordingly.)* Dear Apakīrti, you have to vigilantly perform the act of cooking in the kitchen.

APAKĪRTI : Master, an attendant is expected to give me company and to do service.

ADĀTṚGUṆA : *(Thanking)* Who is there ?

(Entering)

फंदफेलो : एस म्मि आणवेदु लाउले ।
[एषोऽस्मि, आज्ञापयतु राजकुलः ।]

अदातृगुणः : अपकीर्तेर्भर्तारम् अपयशसमानय,
येन पाकशालायां परिचर्या विधीयते ।

फंदफेली : जं लाउले आणवेदि त्ति ।
[यद् राजकुल आज्ञापयति ।]

(इति अपयशसं समानीय प्रविशतः ।)

अदातृगुणः : अपयशस्, त्वया अपकीर्तेः परिचर्या
विधेया । (पुर्नविचार्य) पुरुषोत्तम-
सदृशं स्थानं पृथिव्यां नास्तीति स्वकुटुम्बं
मित्राणि चाहूय सुखं निवसामि ।
जन्मान्तरसहस्रेऽपि पुरुषोत्तम आश्रयः ।
यत्र स्वप्नेऽपि दानस्य कीर्तेर्वा नास्ति भावना ।।१।।
(अपकीर्ति प्रति ।) प्रिये, किंचिद्वास्तुविधानादि
कर्तव्यम् । यथास्माकं निर्बाधं चिरमवस्थितिः ।
अये कः कोऽत्र भोः ।

(प्रविश्य ।)

FANDA & FELA : I am here; May Your Highness command.

ADĀTṚGUṆA : Fetch here Apakīrti's brother Apayaśa who has to help in the kitchen.

FANDA & FELA : As Your Highness commands.

(*Having fetched Apayaśa, both of them enter.*)

ADĀTṚGUṆA : Apayaśa; you have to serve Apakīriti.
(*Thinking again*)

There is no abode like Puruṣottama on the earth; so having called my family and friends I shall stay (here) happily

In (thc next) thousand years also Puruṣottama alone is the shelter (house) wherein there is no idea of donation or reputation even in dream. (1)

(*To Apakīrti*) Darling; some ritual like house–warming ceremony should be performed so that our stay (here) would be long–lasting without (any) obstacle.

Is anyone there ?

(*Entering*)

दगा : एस म्हि । [एषोऽस्मि ।]

अदातृगुणः : अये दगा, पाखण्डं पुरोहितमानय
योऽस्माकं वास्तु विदधाति ।

(दगा तथा करोति ।)

(प्रविश्य)

पाखण्डः : अत्र पुरुषोत्तमे साम्राज्यं भजतु अदातृगुणः ।

अदातृगुणः : पाखण्ड, तवाशीर्वादः फलित एव ।
तत्तूर्णं विधीयतां वास्तु । त्वया च
मन्निकट एव सर्वदा स्थेयम् ।

(पाखण्डस्तथा करोति ।)

अदातृगुणः : कः कोऽत्र भोः ।

(प्रविश्य)

असत्यम् : एस म्हि हग्गे आदिसदु सामी ।
[एषोऽस्मि अहमादिशतु स्वामी ।]

अदातृगुणः : असत्य, तूर्णं गच्छ । कूडकपटाभ्यां पुत्राभ्यां
कुटिलतया स्त्रिया सह विश्वासघातं समानय ।

(असत्यं तथा करोति ।)

(ततः प्रविशति विश्वासघातः ।)

DAGĀ : I am here (at your service.)

ADĀTṚGUṆA : Oh Dagā ! Fetch the priest Pākhaṇḍa to perform the house-warming ceremony for us.

(*Dagā does accordingly.*)

(*Entering*)

PĀKHAṆḌA : May Adātṛguṇa attain sovereignity here in Puruṣottma.

ADĀTṚGUṆA : Pākhaṇḍa, your blessing has already yielded fruit; so please immediately perform the (*Vāstu*) house-warming ceremony and you should always stay close to me.

(*Pākhaṇḍa does accordingly*)

ADĀTṚGUṆA : Is anybody there ?

(*Entering*)

ASATYA : I am here (at your service). May the master command.

ADĀTṚGUṆA : Asatya, go quickly, fetch Viśvāsaghāta along with his wife Kuṭilatā and the sons Kūḍa (and) Kapaṭa.

(*Asatya does accordingly.*)

(*Then enters Viśvāsaghāta.*)

विश्वासघातः : एष सपरिवारो विश्वासघातः प्रणमति ।

अदातृगुणः : अये विश्वासघात, तव भ्राता कृतघ्नः क्वास्ते ।

विश्वासघातः : मित्रद्रोहं समानीय इदानीमायास्यति ।

अदातृगुणः : मित्रद्रोहस्य भार्या वञ्चकतापि सह यास्यति ।

विश्वासघातः : अथ किम् ।

अदातृगुणः : मित्रद्रोहस्य बेशौर-बेहया-[द]बेपीरादयः पुत्राः कुशलिनः ।

विश्वासघातः : तेऽपीदानीं चरणनिकटे आयास्यन्ति ।
(ततः प्रविशति सकुटुम्बो मित्रद्रोहः ।)

मित्रद्रोहः : एषः प्रणमाति (मि) ।

अदातृगुणः : कुशली भवान् ।

मित्रद्रोहः : अथ किम् । एष आश्रयोऽतीव रोचते ।

अदातृगुणः : किं वक्तव्यमत्र दानं कीर्तिर्वा कालत्रयेऽपि नास्तीति ।

VIŚVĀSAGHĀTA : This Viśvasaghāta, along with his retinue, bows. (to you).

ADĀTṚGUṆA : Oh ! Viśvāsaghāta, Where is your brother Kṛtaghna ?

VIŚVĀSAGHĀTA : He is coming soon with Mitradroha.

ADĀTṚGUṆA : Is the wife of Mitradroha-Vañcakatā- also coming ?

VIŚVĀSAGHĀTA : Yes Sir.

ADĀTṚGUṆA : Are Mitradroha's sons-Beśaura, Behayā, Bepīra etc. all right ?

VIŚVĀSAGHĀTA : They will also come (and bow) at your feet just now.

(Then enters Mitradroha along with his family)

MITRADROHA : Here I bow (*to you*).

ADĀTṚGUṆA : How are you ?

MITRADROHA : Yes Sir, I like this place very much.

ADĀTṚGUṆA : What shall I say ! Here, there is no donation nor reputation even in the three aspects of time. (*Kālatrayépi*).

अदातृगुणः : (अग्रतो दृष्ट्वा ।) अये अपयशः, अतिवृद्ध-
स्तव पिताऽधर्मं किं नायाति ।

अपयशः : स्वामिन्नधर्मस्थानयनार्थं सूमजट्टो प्रेषितौ ।
(ततः प्रविशति अधर्मो यथोक्तपरिवारश्च ।)

अदतृागुणः : अये अधर्म, अलज्जा तव सहचारिणी
किं विलम्बते ।

अधर्मः : सा खलु नीचसंगेन पुत्रेण सह शनैरायाति ।

अदातृगुणः : अये, जितं मया सकुटुम्बेन पुरुषोत्तमाश्रयात् ।
अहो, मलमान्द्याभ्यां पुत्राभ्यां सह पापं कुतो
नायाति । कः कोऽत्र भोः ।

(प्रविश्य)

धिक्कारः : एस म्मि लाउले आदिसदु ।
(एषोऽस्मि राजकुल आदिशतु ।)

अदातृगुणः : अये धिक्कार, पापं समानय ।

धिक्कारः : जं लाउले आणवेदि त्ति ।
(यद् राजकुल आज्ञापयति ।)
(मलमान्द्याभ्यां पापेन च प्रविशति ।)

ADĀTṚGUṆA : *(Having looked in the front)*

Oh Apayaśa, Why does your extremely old father Adharma not come ?

APAYAŚA : Master, Sūma and Jaṭṭa are sent to fetch Adharma.

(Then enter Adharma and his retinue as mentioned before).

ADĀTṚGUṆA : Oh Adharma, Why is your companion Alajjā delaying ?

ADHARMA : She is indeed coming (rather) slowly with her son Nīcasaṅga.

ADĀTṚGUṆA : Oh ! I have triumphed along with (my) family due to shelter in Puruṣottama. Oh ! Why does Pāpa, along with the sons Mala and Māndya, not come ?

Is anybody there ?

(Entering)

DHIKKĀRA : I am here your Highness ! Please command.

ADĀTṚGUṆA : Dhikkāra, bring Pāpa.

DHIKKĀRA : As Your Highness commands.

(He enters with Pāpa who comes along with Mala and Māndya).

पापम् : एतत्पापं प्रणमति ।

अदातृगुणः : अये पाप, इदं तव गृहम् । त्वया संकोचो न कर्तव्यः । प्रसन्नेन स्थेयम् ।

पापम् : यदि मेऽदातृचरणा अलंकुर्वन्ति तत्र मया सर्वदा स्थेयम् ।

अदातृगुणः : अतिवृद्धस्तव पिता मोहः कुशली ।

पापम् : सोऽपि मदेन भ्रात्रा इदानीमायास्यति ।

अदातृगुणः : (विलोक्य ।) अये चिरेणास्मत्कुटुम्बमेकीभूय तिष्ठति । तथाहि ।

विश्वासघातशठदम्भकृतघ्नजाड्य-
धिक्कारपापमलवञ्चनफद्यकाराः ।
बेशौर-बेअकल-फंद-दगादयो हि
तिष्ठन्ति सन्ततममी पुरुषोत्तमाङ्गे ॥२॥

भवतु । सर्वैः स्थानविभागः कर्तव्यः ।

(इति सभाधर्मेण तिष्ठन्ति ।)

अदातृगुणः : अपकीर्तिरपयशश्च पाकशालायां स्थापितौ ।

PĀPA : This Pāpa prostrates (himself before you)

ADĀTṚGUṆA : Oh Pāpa ! This is your house. You should not hesitate. You should stay here happily.

PĀPA : If Adātṛguṇa's feet favour me, I shall always stay there.

ADĀTṚGUṆA : Is your very old father Moha all right ?

PĀPA : He will also come along with his brother Mada.

ADĀTṚGUṆA : *(Looking)* Oh ! After a long time our family gathers having been united.

To explain :

Viśvāsaghāta, Śaṭha, Dambha, Kṛtaghna, Jāḍya, Dhikkāra, Pāpa, Mala, Vañcana, Fadyakāra, Beśaura, Be–akala, Fanda, Dagā etc. all these constantly stay in the body of Puruṣottama. (2)

Let it be. All of us should take our respective places.

(Thus thay stand according to the assembly –manners.)

ADĀTṚGUṆA : Apakīrti and Apayaśa are appointed in the kitchen.

धिक्कारफद्यकारौ भवद्भ्यां पुरुषोत्तमस्य द्वारि स्थेयम् । सत्य-धर्म-धैर्य-दया-दम-हर्षोपकार-विनय-विवेकानां प्रवेशो न देयः ।

धिक्कारफद्यकारौ : अये, प्रवेश इति किमुच्यते । एते- षामत्र पुरुषोत्तमे वार्तापि न भविष्यति ।

अदातृगुणः : अये फंदफेलौ, भवद्भ्यामेतस्य मुखाग्रे स्थेयम् । यथा सत्यकीर्तनविवेकवार्ताप्रवेशो न भवति ।

दगा-असत्ये, भवद्भ्यामेतस्य जिह्वाग्रे स्थेयम् ।

पाखण्ड, त्वया सर्वाङ्गे स्थेयम् ।

कूडकपटकुटिलता, भवद्भिः पुरुषोत्तमस्य हृदि स्थेयम् ।

अधर्मसूमौ, भवद्भ्यां हस्तयोः स्थेयम् ।

अलज्जा-अदाक्षिण्य-बेशर्माणि नेत्रयोः ।

विश्वासघात-कृतघ्न -मित्रद्रोहा, भवद्भिः सर्वाङ्गे स्थेयम् ।

मलपापाभ्यां सर्वाङ्गे स्थेयम् ।

अहो भाण्डागाररक्षकः को वा भवितुमर्हति ।

Dhikkāra, and Fadyakāra, you should stay at the entrance *(in the mind)* of Puruṣottyma. No entry should be given to *Satya, Dharma, Dhairya, Dayā, Dama, Harṣa, Upakāra, Vinaya and Viveka.*

DHIKKĀRA & FADYAKĀRA : Oh ! Why to talk of (their) entry? There would not be any talk of them (at all) here, in Puruṣottama.

ADĀTṚGUṆA : Oh ! Fanda and Fela you should stay at the opening of his mouth so that there would not be an entrance (for) (telling) truth and (proper) speech.

Dagā and Asatya, you should stand on the tip of his tongue.

Pākhaṇḍa, you should stay in the whole body. Kūḍa, Kapaṭa, Kuṭilatā, you should stay in the heart of Puruṣottama.

Adharma and Sūma you should stay in (his) hand.

Alajjā, Adākṣiṇya, Beśaura (stay) in (his) eyes.

Viśvāsaghāta, Kṛtaghna, Mitradroha, you should stay all over the body. Mala and Pāpa (should stay) in the whole body.

Oh ! Who deserves to be the protector of the treasury ?

पाखण्डः : स्वामिन्, पापस्यैव भाण्डागाररक्षणं देयं
यथा कस्य कपर्दकं न ददाति ।

अदातृगुणः : अये पाप, त्वया एतस्य पुरुषोत्तमस्य
भाण्डागाररक्षणं सावधानतया कर्तव्यम् ।
यथा कस्यापि वराटकं नार्पयति ।

पापम् : महत्कार्यमेकाकिना कथं निर्वाह्यम् ।

अदातृगुणः : अये, त्वयि स्थिते किं निर्वाह्यं भविष्यति ।
तथापि सहायमन्वेषयामि । अये पाखण्ड,
इदानीं दरिद्रं कुत्र तिष्ठति ।

पाखण्डः : अभाग्येन पित्रा, अलछमात्रा, लोलतया
स्त्रिया वेवलापुत्रेण सह रसिकदासभगव-
द्दासयोर्वैरिणां गृहे चतुर्भि पादैस्तिष्ठति ।

अदातृगुणः : अथ निन्दया स्त्रिया सह दुष्ट एव मम
प्राध्यान्यमर्हति । कः कोऽत्र भोः ।

PĀKHAṆḌA : Master, (the task of) protecting the treasury should be given to Pāpa so that he would not give (even) a *cowrie* (farthing) to anybody.

ADĀTṚGUṆA : Oh Pāpa, you should diligently guard the treasury of Puruṣottama so that he does not give a *cowrie* to anybody.

PĀPA : How to carry out the great task single-handed ?

ADĀTṚGUṆA : Oh, When you are there what can (not) be achieved ? Still, I shall look for some help.

Oh Pākhaṇḍa, Where is Daridra at present ?

PĀKHAṆḌA : He (is there), with all the four feet and along with his father Abhāgya, mother Alachha, wife Lolatā, son Vevalā in the house of the enemies of Rasikadāsa and Bhagavad-dāsa.

ADĀTṚGUṆA : Duṣṭa along with the wife Nindā, alone deserves to be my minister (prominence). Who is there ?

(प्रविश्य)

चाडी, चुगली च : एस म्मि लाउले ।

(एषास्मि राजकुल ।)

अदातृगुणः : (विलोक्य ।) एये (ते) उभे भगिन्यौ एतावन्तं कालं क्व स्थिते ।

उभे : आवाभ्यामाबाल्यादिहैव स्थीयते ।

अदातृगुणः : युवयोर्भ्राता दुष्टः क्वास्ते ।

उभे : सोऽप्याबाल्यादिहैवास्ते ।

अदातृगुणः : भवतु । मम प्राधान्यार्थं दुष्ट आनेयः ।

(ततः प्रविश्य दुष्टः ।)

अदातृगुणः : अये दुष्ट, मम प्राधान्यं त्वया विधेयम् । निन्दा तव सहचारिणी । अपवादबखीलौ तव परिचारकौ ।

(Entering)

CĀḌĪ & CUGALĪ : I am here, your Highness.

ADĀTṚGUṆA : (*Looking*) O, you two sisters, where were you all this time ?

BOTH OF THEM : We stay here right from childhood.

ADĀTṚGUṆA : Where is your brother Duṣṭa ?

BOTH : He is also here from (his) childhood.

ADĀTṚGUṆA : Let it be ! Let Duṣṭa be brought (to be made) my minister.

(Then enters Duṣṭa)

ADĀTṚGUṆA : O Duṣṭa, you should work as my minister; Nindā is your mistress. Apavāda and Bakhīla are the attendants.

दुष्टः : यदादिशति भर्ता ।

(इति तथा करोति ।)

अदातृगुणः : पुरुषोत्तमाश्रयं त्यक्त्वा कदाचनापि
न गन्तव्यमिति प्रतिज्ञा विधेया ।

सर्वे : जन्मान्तरसहस्रेऽपि
पुरुषोत्तम आश्रयः ।
यत्र स्वप्नेऽपि दानस्य
कीर्तेर्वा नास्ति भावना ॥३॥

(इति सर्वे स्थिताः ।)

इति श्रीरसिकविनोदे त्रोटके भट्टश्रीकमलाकर-
विरचिते पञ्चमोऽङ्कः समाप्तः ।

श्रीसंवत् १७६७ वर्षे चैत्र शुद्ध २ भौमे भट्टश्री-
कमलाकरविरचितं रसिकविनोदे अदातृ-
विडम्बनं त्रोटकं समाप्तम् ।

DUṢṬA : As the Master commands.

(He does accordingly.)

ADĀTṚGUṆA : We should take a pledge that we should not go any where else leaving the shelter of Puruṣottama.

ALL : Even for (the next) thousand years, Puruṣottama alone is the shelter (for us) where there is no idea of generosity or reputation even in dream. (3)

(Thus all stay there.)

Thus ends Act V in the *Troṭaka Rasikavinoda* composed by Śrī Kamalākara Bhaṭṭa.

Thus ends the *Troṭaka Adātṛviḍambana in Rasikavinoda* composed by Śrī Kamalākara Bhaṭṭa on Tuesday, 2nd day of the bright half of the month of *Caitra* in *Saṁvat* 1767 (C. 1711 A. D.).

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Printed at : 3 - A Associates, Arvind N. Joglekar, Vishwakarma
Bhuvan, Kharivav, Baroda - 390 001.